

W. H. Worthington

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THE ART JOURNAL.—CONTENTS NO. 34.

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A. TOULMOUCHE, PINX²

G. BERTINOT, SCULP²

THE BOUQUET.



THE WORKS OF LASLETT JOHN POTT.



ONSIDERING it is but a few years, comparatively, since Mr. Pott began to exhibit, and that his pictures are also few relatively (he has rarely shown more than one each year) he has been very fortunate in attracting the notice of the public generally, and in gaining the favourable opinion of those whose duty or business it is to pass under review the works seen in our public galleries. This painter was born, in 1837, at the picturesque town of Newark, Nottinghamshire, a place which is not unknown in the records of our national history. The castle, of which only the ruins now remain, is famous as the scene of many historical events, and is supposed to have been built by King Egbert, but was afterwards almost entirely rebuilt by Bishop Alexander in the reign of Stephen. At Newark, King John died in 1216, and it was there Cardinal Wolsey halted with his princely retinue on his way to Southwell. During the civil

wars of Charles I. it sustained three successive sieges, in 1643, 1644, and 1645; in 1646 Charles ordered the governor to surrender the castle and town to the Scottish army, when the former was entirely dismantled. In the parish church—one of the largest in the kingdom—is a picture of 'The Raising of Lazarus,' by W. Hilton, R.A., a gift from the artist, whose father was a native of the town, to the corporation.

Instances are very rare where a love of Art does not show itself in early life, and Mr. Pott's childhood proved no exception to the rule. One who knew him then intimately informs me that at the age of five he remembers to have often seen him seated on a tall, high-backed chair, amusing himself and delighting his friends by drawing hunting scenes and marine views, though quite unable to sharpen his pencils. These juvenile productions, my informant says—he has one of them in his possession at this fair-off date—would scarcely have done discredit to a trained draughtsman. When the young



Charles I. leaving Westminster Hall after his Trial.

artist was a little older he attempted to copy oil pictures; but his father had other views for him, and caused his son, when at the age of sixteen, to be articled to an architect in the country. Here his artistic taste found but slight encouragement from either master or mystery; and at last the drudgery of "styles, examples, cusps, and columns," &c., so wearied him that his father consented to his coming to London, where he entered the well-conducted Art-school of Mr. Carey. Subsequently he placed himself as a pupil with Mr. Alexander Johnstone, whose name appeared a few years ago in this series of illustrated

biographical sketches; and he was studying with him when he produced the first pictures exhibited in the Royal Academy, 'Effie Deans' and 'Studying from Nature.' His next year's contribution, 'Dark and Fair,' did not escape the notice of the critic of the *Art Journal*, who spoke of it as "a good picture of its class." In 1862 Mr. Pott did not exhibit, but in the following year he sent 'Puss in Boots,' a work which, though of no exceptional merit, fairly won the honourable place—on the line—to which the hangers assigned it. The scene gives to the spectator a peep among the properties of a Christmas pantomime:

the clown gossiping with Columbine between the slips, and a man putting the mask of a gigantic pussy-cat on the head of a little child—an incident from which, as may be assumed, the composition takes its name.

A work of a far higher character as to subject than any the artist had hitherto produced appeared in the Academy in 1864; it was entitled, 'Rebecca describes the Fight to Ivanhoe,' and illustrates a passage from Scott's romance which says: " 'And I must lie here like a bedridden monk,' exclaimed Ivanhoe, 'while the game that gives me freedom or death is played out by the hand of others! Look from the window once again, kind maiden, but beware you are not marked by the archers beneath.'" The design of the picture is quite in harmony with the spirit of the text, as is also the expression given to both the figures; the execution is very careful. Of Mr. Pott's 'Old Memories,' the only picture he sent to the Academy in 1865, we have no distinct recollection; in 1866 he was absent; but in the next year he contributed 'The Defence,' of which an engraving, on steel, appeared in the *Art Journal* of 1869 (old series), where the painting

is fully described. Of the two works he exhibited at the Academy in 1868 'The First Success' is the more attractive, the subject being pleasing, though simple in itself: a little girl, who has been playing the part of a fairy in some dramatic representation, is seen running off the stage, laden with the bouquets her admirers have showered down upon her. In the other picture of the year, 'The Minuet,' the attitude of the dancer is too overdone to be agreeable.

In 1869 the Royal Academy removed from Trafalgar-square to the more commodious galleries in the fine building the Society had erected for its purposes in Piccadilly. The visitor who, when the annual exhibition of that year opened, "began at the beginning" in the examination of the pictures, would have had his attention aroused at the very outset by a painting from the pencil of Mr. Pott, marked No. 2 in the catalogue, and bearing the title of 'A Fire at a Theatre.' By the way, the artist seems to have had, about this period of his career, a taste for theatrical representations of a certain kind. This unrehearsed scene in an ideal tragedy brought the painter very prominently



His Highness in Disgrace.

before the public; the subject was unusual, and there was enough sentiment in the treatment of it, though of a rather melodramatic kind, to interest the majority of spectators. Some of the actors are making their escape from the burning edifice: for example, the clown rushes through the flames with a child in his arms, while its mother, herself one of the thespian company, frantic with joy at the rescue of her little one, is undoubtedly a piece of acting dictated by Nature though not according to the rules of the stage.

The next work Mr. Pott sent to the Academy was 'Mary Queen of Scots led to Execution'; it was exhibited in 1871. Most of our readers, it may be presumed, will remember this clever and very touching composition from the large engraving on steel we gave of the picture in May, 1875. Another historical subject, 'CHARLES I. LEAVING WESTMINSTER HALL AFTER HIS TRIAL,' was contributed to the exhibition of the Academy in the year next following; an engraving of it appears on the preceding page. The records of the last days of the unfortunate monarch mention the indignities he suffered on these

occasions (he was brought three times before his self-constituted judges) and his quiet submission to the insults of his enemies. "In going through the hall, the soldiers and rabble were instigated to cry out 'Justice and execution!'" They reviled him with the most bitter reproaches; one miscreant presumed to spit in the face of his sovereign; but he patiently bore all their insolence. "Poor souls," cried he, "they would treat their generals in the same manner for sixpence." Singularly enough, Sir John Gilbert, R.A., exhibited in the adjoining room in the Academy, in the same year, a picture of the very same subject; and though the manner in which the two compositions were treated differed widely, the work of Mr. Pott well maintained its place by comparison with that of the older and more practised painter. His figure of Charles is dignified and kingly in its bearing; the motley group of Roundhead assailants seem in every way suited to the occasion. Even the guard of Parliamentary soldiers appointed to escort him from Westminster to St. James's Palace, whither he had been brought from Windsor to take his trial, show as little sympathy with the

monarch as the rabble who jeer and scoff at him. With this painting the artist exhibited a second, 'Shakspeare reading before Queen Elizabeth,'—a work which at the time was noticed in the pages of this Journal with commendation.

A presumed episode in the first Napoleon's ill-fated invasion of Russia in the year 1812, was the subject of a picture Mr. Pott sent to the Academy in 1873; it was called 'ON THE MARCH FROM MOSCOW,' and is made one of our illustrations. At the head of perhaps the largest and finest army that ever left France, Napoleon entered the territories of the northern emperor, and penetrated as far as Moscow, in spite of every resistance. But there his triumphs ended. He thought to make the ancient capital of the kingdom the winter-quarters of himself and his army, but the patriotism of the Russians defeated all his plans; they set fire to the city, and destroyed it to an extent that rendered it useless as a place of refuge during a winter of almost unprecedented severity, not only there, but over nearly the whole of Europe. The invaders were forced to retreat; cold and

famine destroyed them by thousands, and a miserable relic only of a magnificent army returned home to tell the sad tale of their misfortunes and sufferings. An anecdote the writer of this notice met with and transcribed when a boy at school, may be related here; it is to the following effect.

At the time when the army perished in the snows of Russia, a French woman, said to be of respectable family, was so deeply affected by the calamities of her country and her melancholy apprehensions of its future state, that she lost her reason, put on widow's weeds, and wandered about Paris bewailing the fate of her unfortunate countrymen. "Dressed in deep sable," the narrative says, "she may still be seen almost daily in the Champs Elysées in the same state of mental alienation, and the Parisians, who rarely allow either national or individual sorrow to deprive them of a joke, have long since christened her 'the Widow of the Great Army.' The history of this unhappy lady was made the subject of a short but very spirited and wild poem, by some anonymous writer, the words of which she



On the March from Moscow.

is supposed to have uttered when the allied armies first invaded France, in 1814. The opening stanzas are these:—

"Half a million of heroes! I saw them all.
Oh God! 'twas a sight of awful delight
To gaze on that army, the glory of Gaul!
As it rolled in its fierceness of beauty forth,
Like a glittering torrent, to deluge the earth!"

"The war-horses' tramp shook the solid ground,
While their neighings, Aha! and the dread Hurrah
Of the myriad mass made the skies resound,
As the invincible chief, on his milk-white steed,
Onward galloped, the host to lead."

"Sword, sabre, and lance, of thy chivalry, France
And helmet of brass, and the steel cuirass,
Flashed in the sun as I saw them pass;
While day by day, in sublime array,
The glorious pageant rolled away."

"Where are ye now, ye myriads? Hark!
Oh, God! not a sound! They are stretched on the ground,
Silent and cold, and stiff and stark.
On their ghastly faces the snows still fall,
And one winding-sheet enwraps them all!"

Mr. Pott's picture suggests, very impressively and pathetically, what the survivors of that terrible campaign had to endure as they retreated homewards: the broken line of soldiers, footsore and weary, is presented with evident knowledge of the means whereby strong effect may be produced; the little drummer-boy mounted on the back of a tender-hearted veteran is a touching feature in the composition. We do not think the artist has ever surpassed this picture in genuine expression and strong appeal. He exhibited with it at the Academy another work in which the predominant sentiment is also pathos, "Prince Arthur and Hubert;" a small replica of it, with some alterations, was engraved as one of our large plates in the volume for 1873.

Another subject from French history painted by Mr. Pott appeared at the Academy in 1874; it was called simply 'Paris, 1793'; both the place and the date are suggestive of horrors which have scarcely been surpassed in the annals of any nation, and this picture illustrates one out of a vast number of similar scenes then enacted. Two unhappy victims are about to be offered in sacrifice at the shrine of *Liberté*, and are being drawn

to the guillotine for that purpose—a dismal subject, which, however meritoriously represented, one does not care to linger over. Still communing with the dark side of human life, he sent as a second contribution to the Academy of the same year, 'The Dismissal of Cardinal Wolsey,' painted in a manner highly to be commended.

We were glad to meet Mr. Pott in a really joyous vein at the Academy in 1875; his 'Don Quixote at the Ball' is, as we recorded at the time, a right humorous composition, doing full justice to the passage of the romance which suggested it: "Among the ladies there were two of an arch and jocose disposition, who, though they were modest, behaved with more freedom than usual, and, to divert themselves and the rest, so plied Don Quixote with dancing that they worried both his soul and body. A sight it was indeed to behold his figure, long, lean,

lank, and swarthy, straitened in his clothes, so awkward, and with so little agility." Humour, but of a different kind, may be called the leading idea of the solitary picture this artist sent last year to the Academy, 'His HIGHNESS IN DISGRACE'; it is engraved here. The young prince listens to the lecture of his cardinal confessor with anything but an air of contrition for whatever offence he may have committed; while his mother, we presume it is, watches him with loving solicitude, and her attendants look on, more amused than they dare show at the boyish indifference of the royal juvenile.

Mr. Pott is still a young man comparatively; his works hitherto evidence talent of an order to justify the expectation that he may before very long make his name prominently known as an historical painter, conferring honour on our school.

JAMES DAFFORNE.

GILDING ON PORCELAIN.



NY process which brings the artistic and decorative effects of the more costly processes of ornamentation of objects of domestic use within the reach of the mass of the people, and combines good workmanship and durability with economy of production, is a gain to the industrial Arts and a boon to the public. If, however, it descends to the region of "shams," and is more pretentious than real, it is the reverse of this, however ingenious or apparently economical it may be. True economy involves reality and durability, and in the transfer process of gold ornaments to porcelain, which we have recently had the privilege of examining at the works of Messrs. Powell and Bishop, of Hanley, Staffordshire Potteries, there can be no doubt these elements exist, in combination with a facility for the decoration of porcelain in an artistic and effective manner, which cannot fail to be appreciated when it is properly understood. We purpose, then, to make our readers acquainted with the nature and advantages of this gilding process, which has not received the attention to which its merits entitle it, since it has now stood the test of some fifteen years' experience as to its permanence; for the process has been in operation in Messrs. Powell and Bishop's works since 1860. Unfortunately for its immediate success, the earlier examples were brought into the market just at the time when a French process for effecting the transfer of gold to porcelain had, from the want of permanence in the result, created a great prejudice in the minds of the principal dealers in modern porcelain, against transfer gilding, and the really permanent and effective method of the English manufacturer has suffered in the estimation of buyers from this cause. Time, however, has brought its full evidence of durability, as nothing but time and experience can do in such cases; and it is now desirable that all persons interested in modern ceramic Art should know of and understand so admirable and economical a method of embellishing porcelain.

The ordinary process of gilding on porcelain is by applying with a pencil or brush the prepared gold, mixed with a proper flux, to the surface of the body to be decorated. Of course, this is done by the hand of an Art-workman, and is dependent upon his skill and dexterity in reproducing the lines and masses of the design prepared for the decoration of the object under ornamentation, be it cup, saucer, plate, or vase. Of course, to produce good gilding, a proper quantity of the precious metal must be conveyed by the pencil or brush of the artist to the surface of the porcelain, so that, when fired, it will stand the action of the burnisher, or other after-processes by acid, &c., according to the de-

tails of the design selected. The repetition of a very intricate ornament by this hand-process is, therefore, a most costly operation, and is rarely attempted, and gold is generally used more or less as supplementary to colour. By the process of Messrs. Powell and Bishop all this is changed, and the most delicate and intricate designs and repetitions can be produced, colour being used to supplement the effect of the gold. In short, the method is analogous to that by which an engraved design is transferred in vitreous colour to a ceramic body. The French process, already referred to, was based mechanically upon the ordinary transfer process, and therefore the breadth of effect had to be produced by fine lines, practically conveying a minimum of gold to the surface of the porcelain, so that in all probability the gold itself is disintegrated either in the process of firing or of burnishing, and when the decorated vessels come to be applied to their proper use the gilding quickly disappears.

The ordinary process of "transfer gilding" is to transfer an oil surface to the ware, and then apply the gold in the form of a powder, the oil taking up a sufficient quantity of the metal to produce a surface of gold capable of being burnished. This, however, has never been considered really satisfactory.

In the process under consideration we have a totally different result. The gold is transferred from the absorbent paper, on which it is printed ready for transfer, in a compact body, every atom of it being conveyed to the porcelain. The masses are as solid as if wrought with the pencil or brush; and, considering the pressure used by the hand of the operator in the course of the transfer, we are inclined to the belief that the gold must of necessity adhere to the porcelain surface in a more compact mass than it can possibly be conveyed by the point of the pencil or brush. At all events, when fired it presents a most unmistakable and solid surface of dead gold to the action of the burnisher, but certainly does not burnish so smoothly as pencil gold.

Artistically, the examples inspected at the works of Messrs. Powell and Bishop were generally excellent and tasteful. The temptation to exuberant gilding, always a mistake, has been fairly resisted. As a matter of course, the repetitions of the borders are of the most perfect character, there being practically no limit to the design except the taste and skill of the designer; and patterns which would have been simply impossible to produce by hand, unless at an enormous expenditure of time on the part of an expert gilder, are among the ordinary designs used by this process; but over-ornamentation, especially for high-class demand, is a danger to be guarded against.

ANCIENT IRISH ART.

A FEW WORDS ON INTERLACED METAL-WORK.*

BY LLEWELLYNN JEWITT, F.S.A.

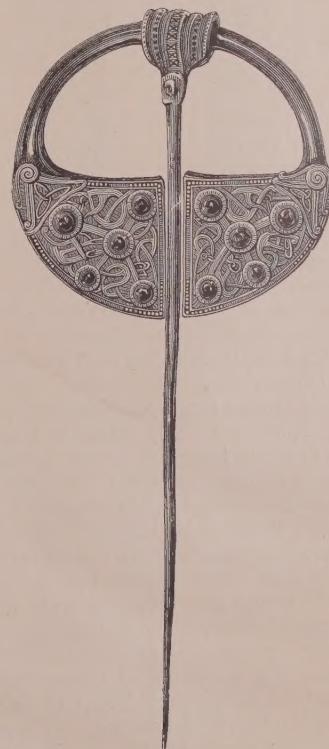
THE "Tara Brooch," referred to in my last chapter, is of white bronze, and covered with ornaments in gold, silver, niello, and of various colour glass and enamels. Both sides of this remarkably fine brooch (which is engraved of its full size on Figs. 4 and 5) are richly ornamented, though the two styles are different. The ornamentation is of the most elaborate and

delicate character, and entirely covers, not only the front and back of the brooch and the head of the acus, but both its external and internal edges; and it has attached to it a silver chain, constructed in that peculiar manner known as "Trichinopoly work," its use being to hold the pin tight in its socket.

The front of the brooch is one mass of clever interlacings, and



Fig. 6.—Penannular Brooch from Bonsall.



Figs. 7 and 8.

most of the patterns are formed by "very delicate gold wire, so exquisitely wrought that the aid of a powerful magnifying glass is required in order to see the minutiae of its execution; others of them appear to have been carved out of the solid metal, and

gilt; the several panels of ornament are bounded by borders of a deep amber-brown glass, cut like gems, and divided and edged by delicate lines of gold. The larger circular and almond-shaped ornaments also consist of glass; in some cases these are of a sapphire hue, in others they are of a rich brown. Some of the blue ones have gold ornaments in their centres, others have

* Continued from page 176.

minute rings of pale coral red encircling a central spot of dark blue, and others are beautifully carved." These interlaced patterns are inlaid below the level of the general surface, and thus a wondrously rich effect is given to its general appearance.

The back, as will be seen by the engraving (Fig. 5), is characterized by quite a different class of ornament, the sunk panels being filled with what is not inappropriately called "flamboyant" devices; these are cut in the solid metal in a masterly, bold, and marvellously clever manner, and the ornaments on the bands are of great beauty. On the socket, or stem, are two human heads carved in glass; and other heads are also carved upon it, as they also are round the edge.

Another excellent example of penannular brooch, bearing the same general characteristics of interlacing in its ornamentation, was found in Derbyshire some few years back; this I first described, at the time of its discovery, in the *Reliquary*. I engrave it of its full size in one of the accompanying woodcuts (Fig. 6). It is of bronze, and has originally been set with amber or paste. The interlaced ornaments are exquisitely and elaborately formed, and of great variety; and the heads of animals are of excellent and characteristic form. The head of the acus, or pin, is large, and is also highly ornamented; like the brooch itself, it has been set with studs. In this example the ornamentation is cut



Fig. 9.

Fig. 10.

Fig. 11.

in the solid metal, evidently after casting, and traces of heavy gilding remain.

I have just said that upon this example (as in others I have seen) the ornamentation is cut in the solid metal evidently after casting, and this leads me to offer a remark or two upon what I conceive to have been the use, or origin, of some curious objects in bone preserved in the Museum of the Royal Irish Academy. It had usually been considered, I believe, that where, as in the examples shown in the engravings, the patterns were cut in the solid metal, they were so cut with a graver after the brooch itself had been cast quite plain. This I ventured, in 1863 (in the *Reliquary*, vol. iii.) to suggest was an error, and to express an opinion that when the brooches of this particular description first came out of the mould they were as full of ornament, but not of that degree of finish, as they were when entirely completed by the artificer. It appeared to me then, as it still does, that a solution of the mode of manufacture was to be found in the bone objects to which I have alluded, and I am happy to say that in this opinion the late Sir William Wilde, than whom a better authority upon all matters connected with Irish Art and antiquities never lived, entirely coincided with me.

These bone objects had previously been thus described by Sir William (then Mr.) Wilde in the catalogue of the Museum of the Royal Irish Academy: "In rail case H may be seen three decorated bones, the precise use or object of which being as

yet conjectural, they have been placed in this species. Few objects in the Academy can compare with them in interest, and, so far as published records are available, they are unique. The first (Fig. 9) is a leg-bone, probably of a deer, eight inches and a half long, covered with carving, and highly polished, which was procured from one of the Strokestown crannogs. The second (Fig. 10) is also a leg-bone, but stained of a dark brown colour, apparently from lying in peat, and is in the natural state in all respects, with the exceptions of the carvings on its sides. It was found in the Lagore crannog, county of Meath, and was procured through Mr. Wakeman. Its polished surface shows



Fig. 12.

how much it had been handled. In addition to the well-cut illustrations, here representing the natural size, hereafter to be alluded to, there are various devices traced upon the under concave surface of this bone with a graver or other sharp tool (the original sketches or unfinished drawings of the artist were lost at the time this article was written). The first has also carvings on the convex side, similar to the foregoing, but the designs are somewhat different, although not inferior in workmanship; the surface of the bone is not, however, in such a good state of preservation as in the next. The third (Fig. 11) is a fragment of the scapula of a sheep or deer, carved on the inferior surface; it is



Fig. 13.

seven inches long. The engravings upon it, although well drawn, are not so carefully executed as on either of the foregoing, and are of a totally different character. They are shallower, the texture and thinness of the bone not permitting of deeper cutting. In addition to the carvings shown on the engraving, there are several others upon the lower side of the crest of this bone. To those engaged in the study of Irish decorative Art these objects are of very great interest. From the carvings on the second may be printed very clear, sharp, and accurate impressions, in the same way that proofs are taken from a woodcut.

"While the foregoing illustrations afford us good ideas of these bones themselves, and of the situation, relative position, and comparative size of the carvings, which are all deeply cut

in with a graver, the following facsimiles present us with the details, as well as the differences in artistic style, in each variety of ornament. These illustrations are facsimiles of those embossed patterns on the first bone. They are included within straight lines, forming portions of squares or triangles.

"A few of the engravings on the second bone are somewhat of the same class of ornament, as shown in the four following cuts, which, with those already described, afford the modern artist good specimens of that peculiar scrollwork and interlace-ment for which Ireland was distinguished in the Middle Ages. But others, shown below, are included within deeply-indented



Fig. 14.



Figs. 15 and 16.



Fig. 17.

curved lines, and represent animals, and that special form of spiral ornamentation and twisted strapwork, believed to be of Celtic origin, examples of which are to be found in the initial letters and emblazonry of some of our illuminated manuscripts, and of which the Books of Kells and Durrow, as well as some of the Irish manuscripts on the Continent, afford many beautiful specimens. Upon the blade-bone (the third) there are thirteen devices in a more or less finished state, but differing in character and style of engraving from any of the foregoing. The nature of this bone would not permit of as deep cutting as that employed in the two others already described. Three of these, figured above, are triangular, and two of them show that form of knotted



Fig. 18.



Fig. 19.



Fig. 20.



Fig. 21.

interlace-ment seen in such variety and abundance, not only in our manuscripts, but upon several of our sculptured crosses and metal shrines, or worked into the tracery of early Irish ecclesiastical architecture. The other carvings chiefly represent animals, of which the two annexed cuts are highly characteristic. The artists do not appear to have followed any order or plan in the arrangement of these carvings, but simply chose the hardest and smoothest portions of the bone, and the thickest also, when it was necessary to cut in deeply. In considering the object or uses of these decorated bones, we must fall back on conjecture, that earliest resource in many antiquarian investigations; and the most probable one is, that they were intended merely as



Fig. 22.



Fig. 23.



Fig. 24.

specimens of the designer's and engraver's art; although it is possible that these patterns may have been transferred to parchment by some process with which we are not now acquainted. Impressions in relief may also have been taken from them by some plastic or soft putty-like substance, although melted metal could not have been used for that purpose without injury to the bone."

A careful and minute examination of these engravings of the carvings of objects upon bone will, I think, show an absolute and thorough identity of design and of execution with the patterns exhibited upon various examples of brooches and other metal-work — notably of such classes as those exhibited on

Figs. 6, 7, 12, and 13. In "falling back on conjecture," I was led to suggest that these bones were the original carvings from which moulds were formed for personal ornaments of this description. The artist, it is probable, would carve his patterns of the requisite shape and size on bone, the "kindest" and best material he could procure, and by impressions taken and retaken in clay, or other plastic substance, would be able to impress them in the mould of sand (for some of the ornaments which I have examined leave little doubt that they were cast from sand) in which the brooch was intended to be cast. After casting, the metal was undoubtedly "touched" and finished with the graving tool



Fig. 25.



Fig. 26.



Fig. 27.



Fig. 28.

before gilding and filling in with enamel, in those parts which required "sharpening" and cutting afresh. It is not unlikely that a careful examination of different examples may yet lead to the discovery of portions of ornamentation produced from the very carvings exhibited on these bones, and thus bring proof in place of mere conjecture. I throw out this hint in the hope that Irish antiquaries—and no country has produced, and can still boast of, more ardent and learned archaeologists than the "sister isle"—who are on the spot, and have abundant means of comparison at hand, may direct their attention to the matter, and thus endeavour to bring to light illustrative examples.



Fig. 29.

The interlaced patterns exhibited on these bone-carvings are in the highest degree interesting and curious, and bear, as I have said, a striking resemblance both in general feeling of design and in carrying out of intricate detail, not only to the patterns upon the metal-work, but to the ornamentation of some of the stone crosses as well as to the illuminations in the early manuscripts of the Irish people; and not only that, but a marked resemblance to interlaced ornaments of the Anglo-Saxons. It is eminently worth while to compare the exquisitely delicate patterns on Figs. 14 to 16 and 18 to 21—which, it must be borne in mind, are here engraved of their full size—with the designs of



Fig. 30.

a similar character upon some of the sculptured crosses of Ireland, of the Isle of Man, and of England, where the same general characteristics occur on a much larger and bolder scale. To some others I hope yet to direct attention.

Examples of this particular phase of ancient Irish Art might be multiplied to any extent, but perhaps what I have now, thanks to the Royal Irish Academy, been able to illustrate, will be sufficient to direct attention to their character and to their manifold beauties. Probably I may yet, on another occasion, return to the subject, and give examples of other and totally distinct classes and varieties of ornamentation in metal.

NORWAY.*

BY R. T. PRITCHETT, F.S.A.

CHAPTER VIII.

BERGEN.



OLAF KYRRE, the old Norse king, built or rather developed Bergen into a town, about the year 1070 A.D. Naturally adapted to be a centre for trade, it has now become the commercial town of the west coast, one of great importance, easy access, and, for its object, much favoured by nature. The principal tradition of Bergen is, that since the introduction of umbrellas these modern machines are presented to every little Bergenite as soon as born, and new ones again by the godfathers and godmothers at confirmation, and it is only reasonable to suppose that at a wedding every one gives the bride a Sangster or a Gamp, according to circumstances. Anyhow, there are many umbrellas in Bergen, and when not opened to keep off the rain they are put up to keep off the occasional visits of the sun. No doubt this humidity is owing to the position of the town—between two mountains, which cannot be less than 2,500 feet high, upon and around them Jupiter Pluvius reigns supreme.

Passing from the climate we must notice the town or city. Approaching it from the fjord it is busy and picturesque, with merchantmen, steam-tugs, steam-launches, and coasting-steamers entering the harbour; on the left is the old castle, or palace, with the remains of its banqueting-hall. This is supposed to have been built by Olaf at the time he reared the church.

On the right is the landing-place for steamers, with a fort above, on a part of the town which abuts into the fjord and is a continuation of the principal street. Proceeding farther down the harbour, with the churches before us, on the left we pass the shipbuilding yard, and come upon a long line of white wooden houses with wharves in front of them; a busy scene indeed, fraught with energy and bouquet de "stokfiske." Alongside lie the Nordland "jagts," or vessels which bring the fish down dried from the Lofoten Islands, and their crews are in close relation with the owners of the white wooden houses, which are known by the name of the "Hanseatic Houses." Olaf Kyrre had favoured



Lyth Fishing.

the Scotch with certain privileges for trading at Bergen, but in after years the Hanseatic League made great efforts, and successfully; for in 1228 A.D. they settled and began to trade in Bergen, and by some extraordinary means ousted the Scotch and English entirely by 1312 A.D., when they were left in

their trading glory. They soon developed the vast fishing trade of Nordland, and made Bergen the great commercial centre which it now is, receiving dried cod-fish and roes from the north. The merchants send them to the Mediterranean, in exchange for wine, corn, and iron, and so forth, to Sweden, Denmark, Holland, Spain, and England, the fish going largely to the Mediterranean, and supplying the Roman Catholic countries especially.

Still, these German merchants were not entirely happy; they, the "Hanseatics," located together on one side of the harbour, were not much liked by the "youth and beauty" of the Bergen proper side of the town; they received a sobriquet from the real "Norske piges," or Bergen beauties which was very



The Market: Bergen.

characteristic and appropriate to the Germans as drysalters, &c. The girls called the old German bachelors "Pepper youngsters," "Pfeffer junkers," and the name still clings to them. Bergen must have been very imposing in appearance in the old times, when the large Hanseatic craft were warping out of the entrance of the harbour, with their high quarter-deck and taffrail-deck lamps, squarely rigged three-masts, and steaming bowsprit, with Jack-yard and water-sail, long pennons and streamers from the yard-arms, the sides of the vessel falling well in, the guns bristling to frighten any who might fancy the good cargo on board. Now, the Hanseatic League is a matter of ancient history, but it did its work well and will not soon be forgotten. Bergen is at present the source of supply to all places to the north of it, and in itself is interesting to the visitor as

* Continued from page 259.

being a centre of costume—that charming relic of days almost bygone, when each district had its distinctive dress, its special form of silver ornament, which, however quaint, or to go farther, even ugly, still commanded favour by the respect its presence offered to those who had gone before, and most likely had worn it. The costumes are well seen at the market when the farmers or bonders come in with milk and farm produce, bringing their wives and daughters, with the milk in wooden kegs formed like churns, with leather stretched over the top, and hoops pressed down tightly to keep the milk from spilling. These

milk-cans are carried by the women on their backs, with straps or ropes as knapsacks. One costume is very noticeable here, that of the fish-girls—dark blue petticoat and jacket, a kind of Scotch bonnet, well pulled over the head, with a white edging of cap coming a little down and showing all around; then round their necks they roll supplies of handkerchief, roll upon roll. Robust, pictures of health, and muscular, how they row! When their husbands or brothers are with them they row all the same—quite capable of the first law of nature, self preservation. They work hard and in earnest, and always look *bien*



Bergen : Fish-market in the distance.

soignées. For flow of language the early fish-market conveys a good idea of the activity of the tongue and power of gesticulation—features of life not common to Norway. The boats are all down below, and the purchasers, generally domestic servants, are hanging over the wood-work above, craning their necks and stretching down, pointing first to this, and then to that, and possibly pushed aside ere long by some one else worming in for a bargain.

In the meantime the fishermen in the boats are taking it

very quietly, sorting their fish, feeling that their purchasers can be supplied "strax." Now this word in the dictionary is described thus : "Strax, directly or immediately." Practically, in Norwegian life the traveller finds that it is no such thing ; "strax" is a movable feast, so movable that it is always impossible to say where it will be. It is not even so sure as "Coming, sir," mumbled by a flying waiter in the midst of a crowd of customers about one o'clock ; in this case, if you wait until two o'clock you feel there is a probability looming, but with

a Norwegian "strax," especially if applied to getting horses for carriages, it may be hours, or, in the words of what was thought a charming song in our younger days, though now half forgotten, "It may be for years, or it may be for ever."

Bergen is especially associated with registers of the sea serpent, therefore the subject should be referred to. Crews and captains have voluntarily sworn to having seen in various parts of the ocean strange monsters of the deep, usually of serpentine form; and judging from the illustrations in that interesting work by Olaus Magnus the Goth, "De Gentibus Septentrionalibus" (dated A.D. 1530), the sea monsters depicted therein were enough to frighten any artist, particularly if he were on the spot where the said creatures were visible. Still, many wonders of the deep may be studied with advantage at Bergen in the museum. Lately this museum has come to light, thanks to the enthusiasm and energy of M. Lorange, who has found a grand field for his enthusiasm in Scandinavian relics, flint implements, and specimens of the "glorious Viking period." But we must not be carried away by this interesting topic from paying due attention to a strange-looking creature in the Bergen museum, kept in spirits, labelled—

"Silde Konge—(*Gymnetrus Glesne Ascanius*).

"Length (dried), without tail, 12 feet. Depth, 1 foot. Head, blunt, square. Bristles, or capillaries, 3 feet; 8 from above, 6 under the chin."

The whales are immense—enormous—very fine specimens, eighty feet long. Why, then, should there not be gigantic silder? A Highlander was once speaking of the grandeur and size of Scotland, when a remark was made that the area was

small. "Tout, tout, mon! But if you saw it rolled out—just think what it would be then!" So let us roll out a ninety foot whale—should we not have as good a sea serpent as any newspaper might desire?

Now that costume is being fast swept away, the old silver of Norway being bought up by travelling dealers for the town silversmiths to export, the old carving replaced by cheap feather-edge boarding, and the "mangel brats" chased away by "Baker's patent" or some other brand new patent, a general national museum like this of Bergen becomes especially desirable, and even necessary, to retain in the country itself its own characteristics. In flint weapons it is rich especially, thanks to M. Lorange, who has opened many tumuli with reverence and care, his perfect knowledge of the subject assuring all that nothing will be overlooked. Then the natural history is well represented. The corals found at the entrances to the fjords are astonishing—immense; like shrubs in size. The Runic carvings, portals, chairs, the Runic in-

scriptions, are most interesting; the church decorations of early Christian periods, the ironwork, arms, numismatic records, so corroborative of collateral history, and so useful in assigning or corroborating dates of tumuli, all these are being



The Coast Inspector.



Bergen : the Hanseatic Houses.

well cared for at Bergen, and we heartily wish success to the National Collection now so happily commenced, so full of promise.

The somewhat modern appearance of Bergen and the absence of old wooden houses are caused by the disastrous fires which have raged from time to time in different parts of the city; in

fact, so much was destroyed by the Great Fire in 1702 A.D., that nearly the whole of the town has been rebuilt, except the old Hanseatic Houses. Neither has Bergen escaped its share of scourges, for the Plague destroyed immense numbers about 1620, and before that the Black Pestilence made sad havoc about 1348 or 1350 A.D.

Although Bergen is the most important fish-mart in Norway, it will be better to give a detailed description of its working, extent, and season, when we arrive at the Lofoden fishing-grounds and islands and coast of Heligoland and Salten. It seems curious

that these slow-sailing "jagts" should come down five hundred miles with their cargo of fish, when Trondhjem, Molde, and Aalesund, are close to their hand; but on consideration it will be easily understood what an advantage it must be for them to get in exchange for their fish anything and everything they require—a quick and ready sale for their fish and a selection of every kind of produce from the warmer climates of the Mediterranean, or even the West Indies—whether articles of necessity or luxury. Bergen can supply anything, from a marlinspike to a sea-serpent.

RECENT ARCHITECTURE IN BOSTON.

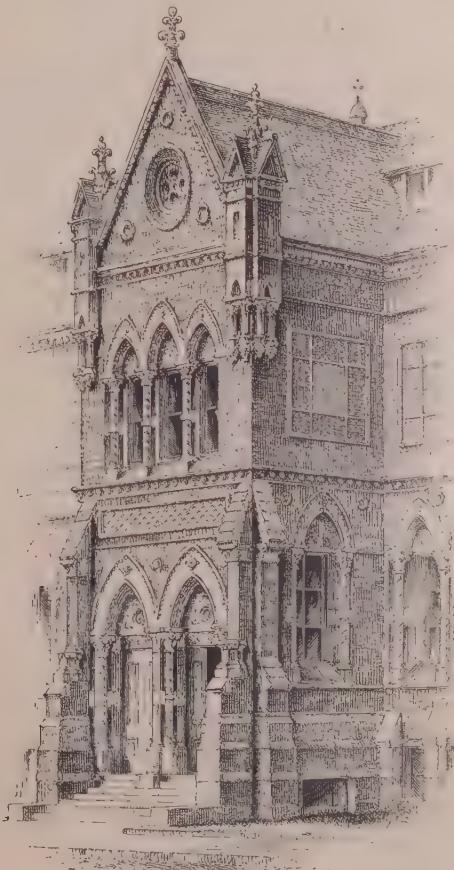
TWO circumstances have given to Boston an exceptional opportunity for the improvement of its architecture. These

and as much in width, extending from Boylston Street on the south to Beacon on the north, has been redeemed from the water, and here have arisen, during the past ten years, churches, public institutions, and private dwellings, which vie each with the other in carrying out every capability for architectural beauty of which present taste and knowledge are capable. Walking through wide and finished streets and avenues, the material, the shape, and the decoration of almost every building are a charm to the eye. The



Tower of the New "Old South" Church.

have been the great fire of 1872, and the redemption of the area known as the Back Bay. An area half a mile or more in length



Art-Museum.

mind is astonished to perceive how much in the way of taste has been accomplished with simple yet thoughtful combinations of a few varieties of stone and brick; while a grateful aroma of associations is thrown about bay-windows that recall old forms long ago admired in Dijon or in Chester, while stacked chimneys with oddly-shaped chimney-caps recall Elizabethan country-houses in England or the quaint towers so familiar in Belgium. These buildings do not occur exceptionally or at great intervals, but one

of them laps close on another, and their surrounding is enriched in some avenues by trees, fountains, and flower-beds, in long, green esplanades. Trinity Church, the Art Museum, and the New Old South, form a mass of architectural structures very imposing and



Porch of the Hotel Brunswick.

agreeable, around a large triangular enclosure down the vistas of which appear the blue hills and woods of the neighbouring country, while rows of the pretty gables or picturesque towers to which we have just alluded are seen but a short distance removed. The effect of real objects on the mind is quite difficult to obtain through words; and it is on this account that we wish the reader to bear in mind that our illustrations in this article have quite a different significance in reality, owing to the surroundings which environ them in Boston, from towers and gables of apparently the same importance, when partially obscured by the monotonous and ordinary structures of New York. These latter were chiefly erected to suit the needs of uncultured builders whose plans were nearly forced upon them by surrounding circumstance; while in Boston the great fire threw into the hands of a wealthy community an Aladdin-like power to have what they desired and to *wish* for what they pleased. The weary pedestrian in New York, tired with endless brown-stone fronts that line indefinite rows of streets, sighs with relief when out of the hot glare suddenly there emerges on his gaze some tasteful store-front like Brooks's in Broadway, or the rich and varied structure with its little towers, its balconies, and its gabled windows, on Fifty-seventh Street and Fifth Avenue. But in Boston the stranger, turning into Commonwealth Avenue or Boylston Street, is alternately pleased and amazed as house after house meets his eye: now it is a rich vine-carving in stone that charms him; now he is delighted with a blunt corner skilfully finished with varied gable or complicated roof; or in another house it is the pretty colours of stones or of bricks which catch his eye. The reader will perceive from our remarks that our pictures are merely culminating points; and walking about, among so much that was pleasing and excellent, we questioned ourselves, as our eyes fell first upon one object and then upon another, *why* our artist could have discriminated among so many attractions, and how he chose from such an *embarras de richesses* what to give the public and what to withhold.

Among the most interesting and important churches in the United States is "Trinity" Church, situated in Boylston Street. The lot upon which this building stands is of irregular shape, and forms the northeast corner of a triangle, whose other apexes are occupied by the Art Museum and the New Old South Church. It was on a pleasant summer day in early June, when a soft blue haze rested like an English mist over the distant hills, the still waters of the Back Bay, and the towers, spires, and house-tops that rise above the tall elm-trees that surround Boston Common, that we wended our way down the broad sidewalk of Boylston Street, whose pavement scarcely rose above the waters of the bay which

glimmered in the distance. Five minutes' walk down this avenue (for this street is as broad as one), and past a row of the beautiful houses to which we have alluded, brought us to the large triangle which abuts into the bay. On the horizon rose the tall Italian-Gothic tower of the New Old South, blue with haze, and the pointed gables of its roof glowing in the shimmering heat. Through the delicate carving of the window of the tower shone the warm sunlight, and its recessed windows alternately caught the light on the glass, or absorbed yet more of the blue haze. This building in the heat and haze, and forming the outguard of Boston in this direction, so still and so solitary in situation, looked, in the uncertain light that concealed its age, as if it might have been in Pisa, or Ravenna, whose situation it resembled, rising on piles from land which was scarcely reclaimed from the sea and the tide. Already, lately as this edifice has been constructed, its high tower begins to lean a little, and the mind's eye already pictures this one as a twin companion to the group of buildings that makes the sadness and the charm of Pisa so beautiful and so still on the remote outskirts of the town. As we wandered along we presently had passed the fine block of the Hotel Brunswick, with its tall brick front, with many-shaped windows in varied groups, its gabled roof more unlike between the different sections than any house in Paris; and here under the little cornices the swallows and pigeons had already made their nests. The front of this really impressive building has a wide and very handsome freestone porch, whose picture we give in an illustration. This porch, in common with the whole lower story of the edifice, is built of buff freestone, richly carved and variegated, while greyish marble columns, highly polished, make points of cool colour in a building whose prevailing tones are rich and warm.

Across a narrow street, and fronting on Boylston Street also, stands Trinity Church, of which Gambrel and Richardson are the architects. It is built in the Romanesque style, and its walls are faced with light-coloured granite of a salmon shade, cut in



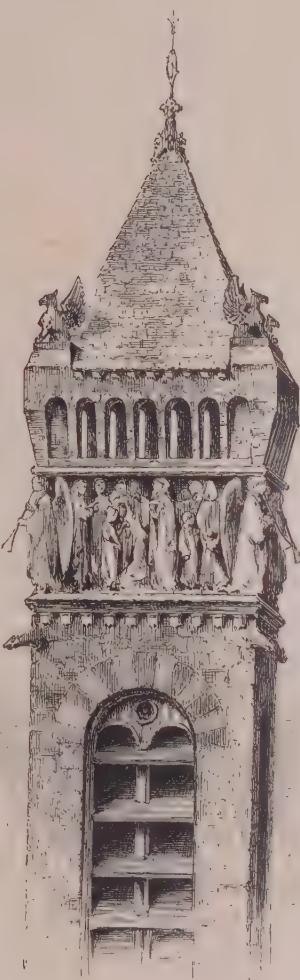
Tower of Trinity Church.

rough surfaces from the quarries of Dedham. Red granite from Westerly is also used, and most of the cut stone is brown freestone from Long Meadow, Massachusetts. The tower-roofs are covered with brick-coloured convex tiles from Akron, Ohio; and

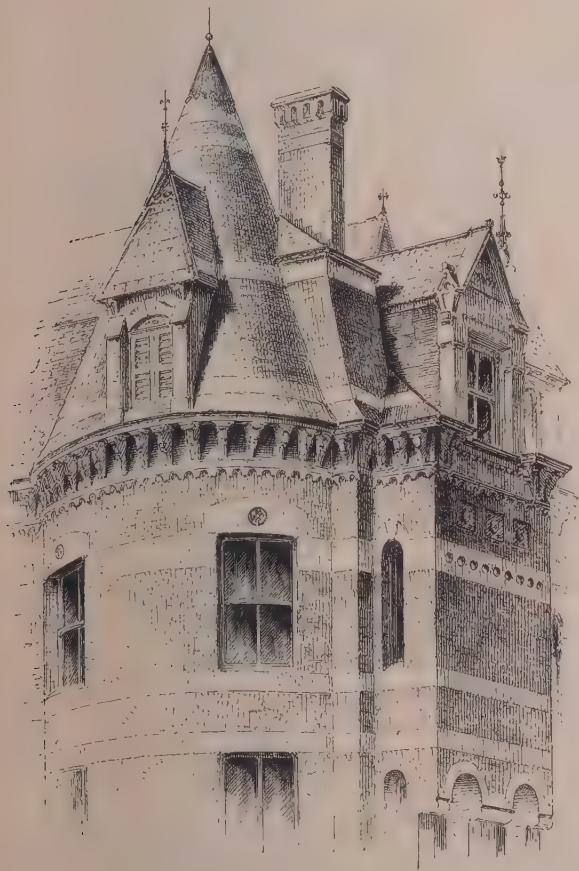
the hip-knobs and crockets were executed in Chicago. The floor of the cloister will be covered by encaustic tiles made in Mau-beuge, in France. The chief feature of the church is an immense square tower in the centre. This tower, which dominates the whole edifice, is flanked by rounded turrets crowned with conical roofs, and between them rise several tiers of windows whose round-arched tops sometimes are so small as to resemble a filigree ornament, while others open wider and cover a large section of the façade of the tower. The inside, of which we do not propose to say anything, has excited the most marked attention, but the exterior is manifold in the variety and multiplicity of its ornament and detailed form. Here may be seen the rounded apse and the flat façade, cloistered passages on whose sculptured pillars are wrought flowers and vines in high-relief, or on some of them delicate tracery of conventional plants are incised deep in the stonework. Connected with these cloistered passages rise small towers or irregular staircases, and the round, solid tower in our sketch is one of the prettiest and most picturesque of any of these additions to the church.

Sitting on the stone steps, by which the cloisters are approached, a delicious coolness fanned the face as we looked across the shady recess which composed it. On the opposite side of the street rose the seven or eight stories of the Hotel Brunswick, with its windows protected by striped awnings, or filled with birds and flowers. The air was still, and on the pavement the pale shadows from the church shimmered against the white sunshine. But beyond the little cloister, with its dozen or so of arches, lay a small green quadrangle, as fresh, as pleasant, and as attractive, as those which so often surprise us in England. On one of the opposite sides ran another cloister similar to the one in whose portal we

quadrangle, rose the low, broad tower which forms our sketch. The visitor to the old cathedrals of Europe can recall how often one charming feature of such edifices has received an added beauty by being relieved against another, and this one against a third,



Tower of the Brattle Street Church.



Cone-roof Dwelling-house, Clarendon Street.

reclined, and through the openings of the latter glistened the far-off hazy hills, and the architectural structures of the New Old South, the Art Museum, and many a portico and gabled housetop. But in the near foreground, and throwing a blue shade into the little

from whose aerial distances, while they have softened the outlines and blurred the details of such forms, have yet added richness, size, and a mysterious illusion to objects which they partially concealed. A like effect was produced against this little round tower of Trinity, and the visitor might be pleased to note how the big main tower, with its gargoyle, its varied windows, and its ornamented walls, gained in importance contrasted with the low and modest tower close at hand. But the feature of the church which was brought into most distinct prominence was the peculiar, and, so far as we can recall in America, the unique, ornamental stonework that formed the top section of the wall of the semicircular apse. This stonework, with a surface as rough as the other portions of the outside wall of the church, consists of a coarse mosaic work of variously-coloured stones, which are set in on the same surface with the rest of the stonework, and form big petals of flowers and foliage, red, black, and brown, and these extend around the top of the entire apse, and rise to a height of at least two feet above the window. Glistening in the sunshine are heads of men and of animals in full relief, while little irregular layers and ridges of stone here and there break the monotony both of colour and of surface. We confess ourselves to a fondness for the precious bits of marble, the elaborate carvings, and occasionally for the portraits of familiar things, which greet us everywhere in Europe; and in such a church as this one it would be delightful, we think, to see, in place of the conventional saint or the sculptured grapevine,

a girl working her sewing-machine, whose product was being given to the poor, or even a steam fire-engine quenching the flames of a dwelling-house would be unique and agreeable. One of the most forcible sculptures we can recollect abroad was on the outside of the old cathedral at Beauvais; and it represented a peasant-woman sitting in the market-place with a sack of potatoes open before her. At her side stood a beggar, while an unseen angel hovered in the air behind them. From the mouth of the open sack the market-woman was pouring her potatoes, and with them was supplying the needs of the beggar. This carving was



Gable, Commonwealth Avenue.

rough and coarsely drawn, but the image of charity thus sculptured in the stonework is a lesson in its homely form from many centuries. The beggars by the old cathedral go by, and saints and sinners alike fade into the great past; but this simple picture remains as living an image for our hearts now as when it came fresh from the hammer of the artisan.

Our artist has given us but the one illustration of this church; and, although he has selected a most picturesque feature, many more could as well be drawn. The fine western front, for instance, with its tiers of round-arched windows and carvings of vines and flowers, the outside of the projection that contains the organ, or the chapel, with its small stained-glass windows, as well as the roof of the massive square tower, with its gargoyles and red fluted tiles, each has its individual interest and peculiar attractions; and they are the more positive that they are found in odd recesses, within small corners, as well as in the more conspicuous positions; and the sense of an indefinite extent adds to the apparent size of this fine church.

Passing along Huntington Avenue, the pedestrian in a moment approaches a many-gabled and highly-ornate building, whose colours and exterior decoration recall the museums of painting in Munich—the Pinakothek and the Glyptotheke. Here are seen sculptured bas-reliefs in pale buff-colour set into the main walls, while dead colours in salmon and dim red bring back the fresco-painting that is so liberally used in Europe. It will be seen from our sketch that the windows, the doors, and the trimmings, are

Gothic in form; but so highly decorated is this building that grouped arches, or oriel windows, buttresses, and gables, sink into insignificance in comparison with the multiplicity of terra-cotta heads, the twisted and carved pillars, and the elaborate sculptures which enrich every form and cover each plain surface of wall and point of gable. As we have before remarked in the *Journal*, there is no place like America for a medley in its architecture, and in this triangle of fine buildings a general effect of a mass of Gothic is disturbed by this parti-coloured structure which interests while it does not entirely please.

Crossing to the third apex of the triangle, on the corner of Boylston and Dartmouth Streets, one comes to the New Old South Church, which has a front of 200 feet on Boylston and 90 feet on Dartmouth Street. Built of Roxbury stone, a near inspection reveals all the beautiful ochre and iron tints of that material which draws the attention by its variations and delicate shades, while at a distance the colour is full of richness and warmth. This church is a variety of Italian-Gothic, and its tower, 235 feet high, is a most prominent object in the landscape, whether seen from far or near at hand. Connected with the tower by a small open archway, one broad gable, containing a large window, occupies nearly the whole side of the church. This gable and two others, which compose the remaining sides of the building, are crowned at their intersection by an immense copper lantern, which rises like a dome high above the main roof. In point of colour few buildings exceed



Windows and Gables of the Masonic Temple.

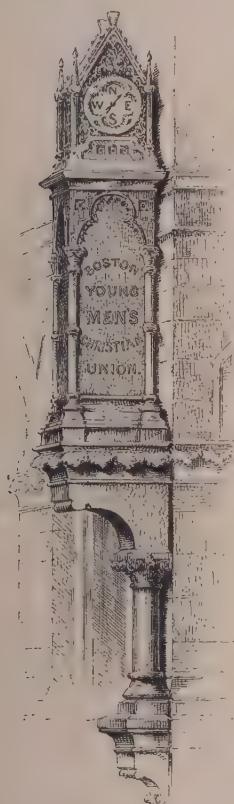
this in rich variety. Here is the warm, quivering colour of the "plum-pudding stone," the reddish gold of the copper lantern glowing tawny in the summer sunlight; and here can be seen, too, the shades of Connecticut and Ohio freestone, which compose the ornamental portions of the walls, such as the tops of doors and windows, and the dividing tiers between the different stories of tower and gables. From the accompanying sketch the reader will perceive the rich and delicate finish of the tower, with its tessellated stonework, its slender columns to the unglazed window, and the nice incision, which have only partial justice done them in

our print. As is this tower, so every portion of the church is finished; and whether it be the small ornaments around the side-doors, or the elaborate carving that decorates the projecting porches, each section is picturesque, and nearly all are beautiful.

A stranger, wandering up Boylston Street, passes as he goes large and tasteful blocks, high and broad with gables and bay-windows, irregularly-formed roofs finished in fancy brick or stonework, and on turning down the corner of Clarendon Street, which borders the grounds of Trinity Church on the east, he sees rise before him, at a few rods' distance, the strange and interesting structure of the tower of Brattle Street Church. Near by, between this church and Trinity, is the dwelling-house, with its cone-shaped roof, of which we furnish an illustration. This house is constructed of red brick, with its casings and copings of pale sandstone. Little corners with fancy finish, variously formed and capped dormer-windows, and chimneys in stacks or with ornamented terminations, make up the decoration of this dwelling; and slight geometrical forms in incised carving give a variety from the elaborate decoration so frequently seen elsewhere.

We now approach the Brattle Street Church, with its fine square tower, to which allusion has already been made. This building is in the form of a Greek cross, and the material, like that of the New Old South, is of Roxbury stone. Massive forms everywhere prevail, and especially in the big, tall tower with its deeply-carved bas-reliefs is this motive conspicuous. With much of the general shape of the tower of the Palazzo Vecchio, at Florence, the most conspicuous and peculiar feature of the tower of Brattle Street Church

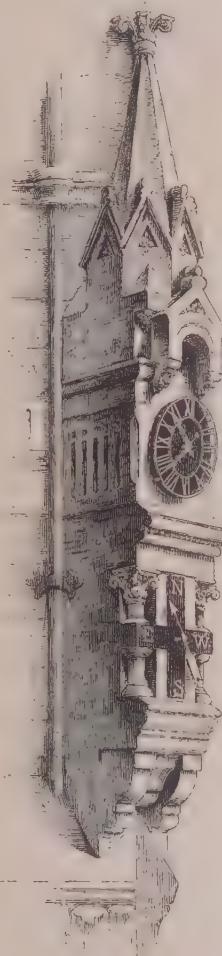
ture is now about finished; and on Commonwealth Avenue near by is the dwelling, a bit of whose roof and bay-window are a good example of the taste, the richness, and the varied detail, which prevail almost universally over this part of Boston. In no place that we recollect has brick been used in such a variety of decorative combinations as here. Black brick and buff, red of two or three different shades, form ornamental corners, interesting cornices; set endwise and with their broad or their flat sides exposed, they give variety and elaborateness to many a façade, or they enliven a projection or a recessed window. The habit, too, of inserting bits



Clock and Vane, Young Men's Christian Union Building.

consists of four immense bas-reliefs that cover its surface just below the roof. The stones of which these bas-reliefs are composed were raised to their present elevation of nearly 200 feet, and afterwards a procession of giant figures was carved upon them. At the four corners of these bas-reliefs stand giant angels with folded wings, and each angel holds in his hands an immense brazen trumpet which he is blowing. Big griffins, as our illustration portrays, are perched at the corners of the roof, while many gargoyles project from various portions of the building.

Nearly opposite to this church a block of most ornate architec-



Clock and Vane, Corner of Franklin and Federal.

of terra-cotta adds many fine effects to these edifices, and the solid appearance of all of the parts, walls, chimneys, roof, and balconies, being built of brick or stonework, yet further enhances their elegance and affluent comfort.

Leaving this newly-constructed part of Boston, and walking up Arlington and Boylston Streets, the stranger soon finds himself before the tall, Gothic front of the Masonic Temple. This building was erected in 1867, and is of very fine granite. It is 90 feet high, while one of its towers rises 125 feet above the sidewalk. This structure, which at the time of its erection was one of the first specimens of the elaborate architecture now so largely used, appears somewhat simple in comparison with many that have been built since on the Back Bay lands and in the burnt district of Boston. Even the few years that have elapsed have somewhat softened the cold, white glare of the pale granite. But while all admit the inherent beauty of this kind of stone, it appears to us that no variety of building-material is so

little pleasing in its general effect in this climate. Whether seen under the sharp light of a winter sky or in the hot sunshine of July, its hue is cold and hard. The picture we give of a few of its windows and gables has a rich and softened appearance, which is wanting to the building itself.

But if the Masonic Temple lacks the varied beauty of such structures as Trinity Church, its situation and its fine surroundings render it one of the best architectural points in the older portions of Boston. For, situated close by it rises the beautiful façade of the Hotel Boylston, one of the newest and most elegant of the French-flat houses now so popular in New York and Boston. This building is opposite to the Hotel Pelham, another large and fine apartment-house, and behind it rise the varied and beautiful stories of the Young Men's Christian Union building.

The treatment of the corners of buildings is one of the most important questions that distract the architect, and as much as any gives rise to the chance for the display of invention and imagination. In New York, where the streets cross each other at right angles, no special attention to this feature of buildings is required. Each house faces on one broad street, and in corner houses its side extends down another, so that its architectural effect is a simple and positive one. But in few places so much as Boston do the streets vary so constantly in width, and they converge at every possible angle. Whether a building, therefore, stands on land in an obtuse or an acute angle becomes of the gravest consequence to the builder, and the opportunities thus afforded him for picturesque effects are greatly multiplied. Our illustration of such a condition of things is afforded by the Young Men's Christian Union building, which stands in such close proximity to the Hotel Boylston that only a narrow alley divides them. Both made of sandstone, the ornaments of the one affect the other, and the handsome entrance to the Young Men's Christian Union beautifies and ennobles this entire section of the street. Our illustration shows the clock and vane which project on the side of the main front, and even in the woodcut a suggestion of its beautiful and delicate carving is significantly indicated. Beyond this clock the front entrance rises seven or eight stories till it terminates in a pointed, lantern-shaped roof. Small stone balconies and windows in variously-grouped arrangement form a series of arches from the sidewalk, while terra-cotta heads in full relief and stone carvings of all sorts give the surface the rough look of a handsome fretwork. Unlike the Masonic Temple, and but too many other buildings, the sides of this structure, which abut on insignificant streets, are proportionately as handsome as the front. Standing between the Young Men's Christian Union and the Hotel Boylston, and looking down the narrow alley, it is pleasant to perceive the handsome ornamented turrets and windows continued into a perspective vista, while a corner cut off from the end of the Hotel Boylston has been used by the architect to develop many fine and graceful forms.

Not very far from these structures, at the corner of Essex and Washington Streets, is the store-front, the central gable of which we engrave. This store is part of a large and fine group of buildings. It is of two shades of freestone, and the blunt corner which abuts on Essex Street is particularly agreeable. In a large proportion of the costly new buildings now in process of erection, or those which have just been completed, the finish of the dormer-windows and the varying height of the roof are powerful auxiliaries to the general effect. In many cases the central section, like this gable in our illustration, rises higher and projects beyond the general front of the edifice, and its richer ornament or greater detail affords a pleasant variety from what would otherwise be dull in its monotony. It had long been an unsolved question with us what was the best way to terminate the top of a tower when a spire did not form the apex. The first glance we had of the old tower of St.-Jacques, in Paris, enlightened us as to the possibility of finishing them in an agreeable way; for, unlike the homeliness of the little square points or the nearly flat roof which so frequently surmounts them, on each corner of the beautiful old tower stood an animal, a man, a griffin, and an angel. The irregular outline which these objects afforded was attractive in a way that no merely formal repetitions of shape could have been. The low, even balustrade has its charms in

some situations, but, in a style of architecture so capricious and irregular as the present adapted Gothic, it is of the greatest value that the outline of the top should be agreeable at a distance, and the irregularity of the dormer-windows and the chimneys makes the same sort of pleasantness as the varied top of the tower of St.-Jacques. The building at the junction of Federal and Franklin Streets, of which we give a section of the corner which contains the clock and vane, is of such a description. Soaring high into the air, the eye is attracted and charmed by the great number and variety in the forms of the roof, while below the clock as well as above it one of the blunt corners to which we have referred forms one of the most agreeable points in the neighbourhood.

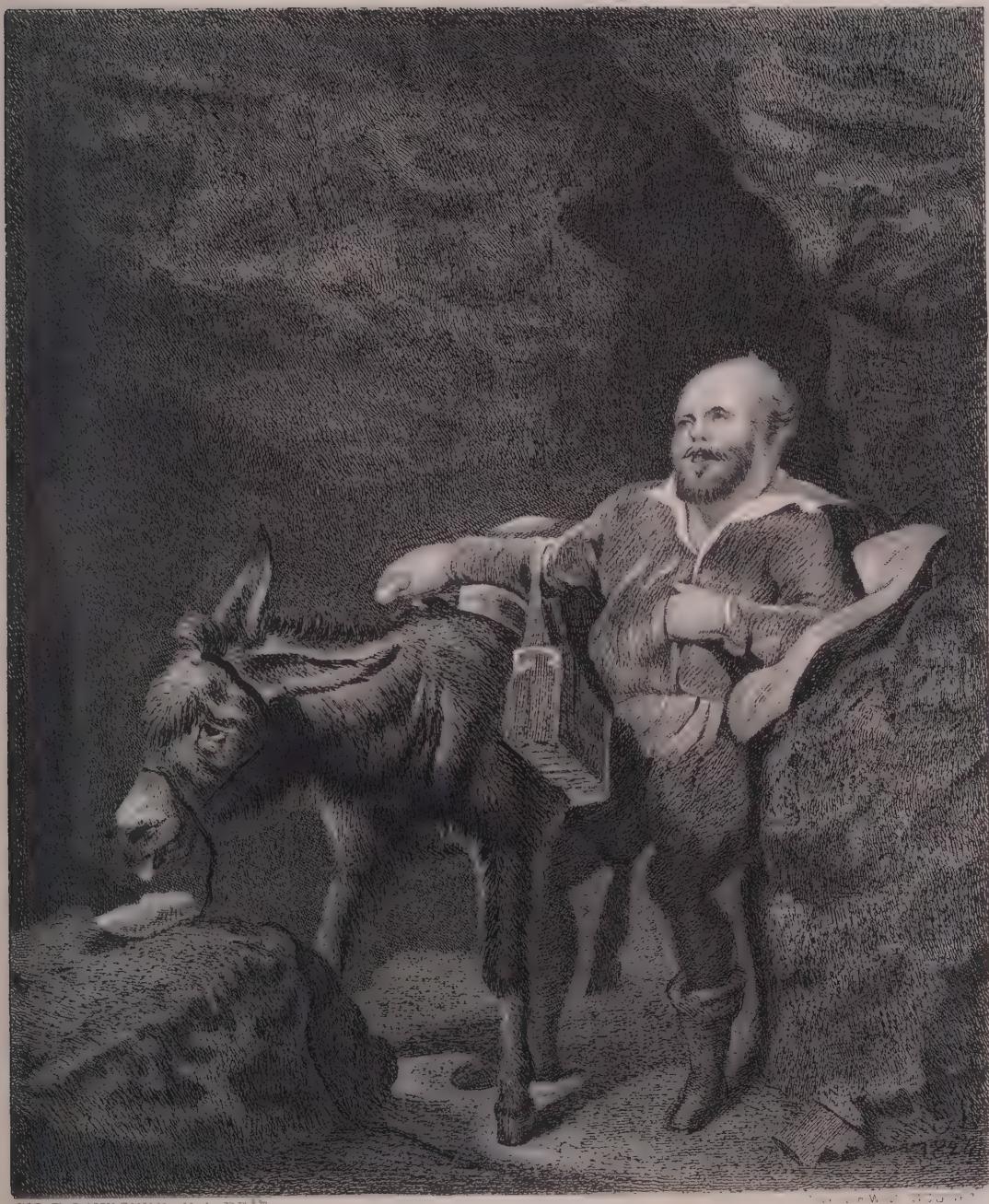
The pictures with which this article is illustrated are quite charming, but the degree of importance they occupy in the archi-



Centre Gable, Corner of Essex and Washington Streets.

tecture in which they constitute a part can only be accurately appreciated from thoughtful observation of the spots where they are placed. Detached bits of pleasant decoration, such as pretty porches or windows, are always agreeable of themselves; but they only stand for their real value when they accent large architectural masses, of which they form the flower and the crowning ornament. Every painter is aware, that his cherished touch of red or yellow or pure blue loses half its importance in a picture unless a skilful admixture of these tints in subordinate relations has gradually led to a culminating perfection of colour; and all lovers of the theatre know that, however much star actors or singers may be applauded, unless supported by artists scarcely inferior to themselves, the fulness of a rounded oratorio or the charm of a perfect drama has failed of half its impressiveness.

S. N. CARTER.



SIR E. LANDSEER, R.A. DEL'D.

SANCHO PANZA.

FROM THE PICTURE IN THE SHEEPSHANKS GALLERY

HOW TO DECORATE POTTERY AND PORCELAIN.

BY CHARLES WYLLYS ELLIOTT.

THE wide-spread interest now felt in the works of the potter is leading many amateurs to attempt the decoration of pieces or services for their own pleasure, or to be given to their friends.

To those who *know*, the directions here given as to the possibilities and the processes of painting upon pottery and porcelain will be of little use. To those who wish to learn and to practise this delightful art, they cannot but be of service, gathered as they are from the best writers and from those who are painters upon the clay.

WHAT IS NOT TO BE ATTEMPTED.—In painting upon pottery there are limitations, and it is best not to try to pass them.

It is impossible that, upon the clay which is to go through the fire, any painting should equal the work of the artist upon the canvas. Therefore, whoever attempts to paint on clay, as Raphael or Gainsborough or Watteau did on canvas, makes a serious mistake. That kind of work cannot be *excellent* on the clay, and therefore it is bad!

In Art we must insist upon the best, or have none of it.

High-Art, Art upon the canvas, is one thing; Fictile-Art is another thing, and a good and delightful thing. Fictile-Art is essentially decorative and suggestive; it is *not* imitative. Our examples, we will trust, help to make this understood. The first efforts of an artist are pretty sure to be attempts to copy Nature—in flowers for example, to seize and fix the most subtle gradations of colour, the most intricate involutions of form; in the animal or



Fig. 1.

bird, to express the delicacy of colour or the pencilling of fur or feathers; in the human figure, the modelling of muscle and the fineness of the complexion. Now, as none of these can be perfectly done with the colours that must go through the fire, they should not be attempted at all in that way.

You are asked to look at a fine copy, on the porcelain, of one of Raphael's angels, and the most you can say is, "*Wonderful for porcelain!*" but do not accept it as supreme, and you do not care for it. Like the same thing in mosaic, it is painful and laboured, but it is not good—the results do not at all warrant the work, and



Fig. 2.

it is not the best! You are thus hurt in two ways—it is a failure as a work of art; and it is a sacrifice of good life and work. Even if one could achieve the same success upon the clay that he can upon the canvas, it can only be done by a vastly greater amount of labour, and thus it is a mistake. But it may be confidently asserted and maintained that it cannot be so good, and therefore it ought not to be attempted.

It is true that the reply may be, that the finest works of Sèvres and Dresden and Chelsea are miniatures, flower-pieces, and Watteau pictures, painted with all the care and finish of the best ivory and landscape painters. But, while the fact is such, and while the work is often surprisingly good, I submit it to the reader whether he would not greatly prefer to have his lovely portrait of Gabrielle or his Watteau garden-party upon the ivory or the canvas, rather than on the middle of a dinner-plate. If on the middle of a dinner-plate, why not at the bottom of a wash-bowl, or a meat-dish? The association is incongruous and offensive. I cannot think that the European method is right or satisfactory.

WHAT IS TO BE ATTEMPTED.—It seems proper now to try to explain what can be satisfactorily attempted in the decoration

of pottery and porcelain, and then to give some few directions and suggestions as to how to do it.

Let me say one word upon a fashion which has been jumped at by some painters with us; and it is to paint with ordinary oil-paints upon the pot without firing. This is easy, cheap, and, to use an expressive word—illegitimate. It is a sham, a snare, a folly. It is not better art than to paste on figures cut from paper. No artist, man or woman, will do it except for food; for the artist works for excellence, not for shoddy. All painting upon pottery should be fixed by the fire, so that it becomes a part of the pot; whatever is not is patch-work, fit for children. This is my opinion; some may not agree with it, but I hope the number will be small.

Pottery decoration not being high-art, in which the motive or thought or story may be subtle or profound, in which the utmost delicacy and perfection of colour and drawing and *chiaroscuro* may be engaged, and it not being possible to make a perfect use of these on porcelain, the question at once is—

“What kind of decoration can we use well in porcelain decoration?”

1. Simple ideas or stories can be expressed on pottery.

2. Form can be shown by the use of outlines, as was done upon the Greek vase.

3. Colour can be employed freely, but in a simple, broad, and effective way—by the use of masses laid on mostly in flat tints.

4. The style of finishing should be what is called “sketchy.”

Excellence in all these can be secured.

Referring to our illustrations, the points here noted may be made more clear:

1. *Simple Ideas.*—We show the simple story, in Fig. 1, of the woman who in the fable had broken her eggs as she took them to market, and so had destroyed her dreams of bliss. Her figure is simple and clear, and the children are natural in their wonder and sympathy.

In Fig. 2 is pictured the boy who had cried, “Wolf! wolf!” so often that now, when the wolf does come to tear his sheep, his voice excites no attention, and his sheep are lost. Both these are from Marcus Ward’s picture-books, the designs for which are made by some of the best artists of England.

Fig. 3 is a tile-figure made for the Household Art Company of Boston. It typifies *July* in the figure of a young girl picturesquely dressed, who is gathering the flowers which the warm summer suns have brought into bloom.

All of these tell their stories plainly, and as it seems to me effectively. They catch the eye, and they gratify the mind in a simple and healthy way. You may pore over the great canvas of the

‘Burning of John Huss,’ or that of the ‘Landing of Columbus;’ but you do not want them on your dinner-plate or your teapot. I hope you do not.

2. *Form.*—Form can be expressed perfectly on the clay, and this the Greek painters fully comprehended; indeed, they attempted little else. The examples we give in Figs. 4, 5, 6, are from Mr. Hope’s book; they are admirable as drawings, and also as showing how thoroughly that simple style is adapted to the purpose intended. These figures are taken from the Greek vases, and their application to the clay will be well seen in the illustrations given in our article upon the Greek vase, &c., in the *Art Journal* for May and June.

For the beginner, for one who wishes to work upon the tile or the clay, this style of work is eminently fit. It will be seen that there is nothing negligent or slipshod about it.

3. *Colour.*—This can be used with great effect on pottery, and, indeed, is the greatest charm for pottery decoration. There is such a thing as “genius” which expresses itself in colour. It is as unexplainable as the unexplained melody and magic of some verses or some music. We know that it is, but can no more give rules to produce it than we can to produce a Milton’s “Comus” or a Gray’s “Elegy.” What we should attempt to do in pottery painting is to lay the colour on effectually and artistically. All should be simple, broad, free. The stippling and niggling of the miniature painter, the rounding up of the figure by the use of shadows, should not be attempted. The figure must be drawn in firmly and well, and the colours laid on in masses.

The Chinese, the Japanese, the Indians, the Persians, and the Moors, all have developed wonderful genius for colour in de-



Fig. 3.

coration, which should be studied in their porcelains, their carpets, their shawls, their stuffs, their tiles, &c., &c.

4. *Sketchy.*—The illustration, Fig. 7, is a “Household-Art” tile, showing the fable of ‘The Fox and the Stork.’ But one colour is used in this, and the sketch is free, clear, and satisfactory.

The beginner will be apt to think it a very easy thing to paint in this way, but it is not. Any one can dab on colour in a slovenly way, but that is not the way artists do. Nor is it the way this was done; nor is it the way the Japanese do it, who are masters of this sort of work.

The figures and accessories are here carefully drawn in on the clay, and that any good draughtsman can do; the sketch is then completed in the colours to be fired, and the touches necessary to do this last well come from practice and instinct combined.

GENERAL DIRECTIONS FOR PAINTING UPON POTTERY AND PORCELAIN.—Whoever attempts the decoration of pottery will, of course, have had some practice in drawing, and in the uses of colours and brushes, which practice will be valuable. Painting upon pottery may be *under the glaze*, upon the “*biscuit*,” as it is called; or it may be *over* or *upon* the *glaze*. The last is most common, and is what will be done mostly in America; and for these reasons: it is simpler and safer, and, as we import most of our pottery, the pieces sent here in the white are usually glazed. The colours used are also imported mostly from France and England. These colours are brought ground fine as dry powders, or mixed with a vehicle and put up in tubes. If the colours used are those in tubes, but little vehicle or liquid will need to be added for their free working upon the pot.

If, however, they should be too stiff or thick, a drop or so of oil of lavender may be added to make them more fluid.

If the colours are laid on too thick, they may bubble or blister in the firing; if, again, they are laid on too thin, they may fade in the firing: a sure knowledge of the best methods can only be acquired by practice.

If dry colours are used, the *vehicle* or *medium* for laying them on in England often is gum-water, glycerine, and water. But what is mostly used and is best is a preparation made from turpentine, called “*fat-oil*;” this, with refined spirits of turpentine, can be bought, and the amateur will not need to prepare it. In case this fat dries too quickly in working, a drop of oil of lavender may be mixed with it.

Spirits of tar is also used in England, which is said to be preferable for fine lines to any other vehicle, but it is very seldom used here.

The colours used in France are great in number. But the beginner had better limit the number; indeed, he or she had better practise at first with but *one* colour until some facility is acquired.

From the long list we give those colours most valuable and most used.

BLUES—*Sky-blue*; *dark blue*; *ultramarine blue*.

CARMINES—*Light carmine*, No. 1; *dark carmine*, No. 3.

GREYS—*Black grey*; *pearl grey*, No. 6.

WHITES—*Permanent white*.

BROWNS—*Bitumen* No. 3; *yellow brown*; *red brown*.

YELLOWS—*Mixing yellow*; *orange yellow*.

BLACKS—*Ivory-black*.

REDS—*Flesh-red*; *capucin red*.

GREENS—*Grass-green*; *deep chrome-green*; *apple-green*.

VIOLET—*Made from gold*.

GOLD—*For gilding*.

These colours should be prepared only in the quantities immediately to be used, because bits of dirt or lint mixed with them make spots on the colour when fired; therefore, great care must be had to protect them.

Colours are made light or dark by mixing more or less of the fat-oil with them, and not by using the white for that purpose.

White is a heavy body-colour, used for high lights. It may, however, be tinted with other colours used in very small quantity.

But it will not do to mix white with blue or green to make light blue or light green.

Most other colours may be modified.

Reds and carmines do not mix well together.

Blues mix with carmines, and greys, and browns.

Greens mix with browns, blacks, and yellows.

Browns mix with nearly all colours.

Yellows mix with greens and browns. In other words, half-tints can be made with most, not all, of these colours.

Subtile and delicious effects may sometimes be produced by putting thin washes of one colour over another; but the colour first applied must be thoroughly dry or be fired before the second is put on.

Make a Test-Plate or Palette.—Before proceeding to paint

on pottery, a test-plate should be prepared and fired as follows: First, on the rim of a white plate, or on a tile, apply, for instance, a little of the greens as they are—then such mixtures as you think will make olives, sea-green, &c., &c., and then do the same with the other colours; keeping a memorandum in a book of what the mixtures are. Have this plate fired in the kiln; it can then be referred to for future use.

Gilding.—Gold comes prepared for use as a brown paste. It can be applied as it is, and it comes from the fire a dead gold. To be brightened it is necessary to rub it with a blood-stone or agate bursisher.

The colours used on pottery and porcelain are mineral or earthy, or are made from metals, such as gold, silver, copper, &c. Thin washes of gold, silver, or copper, are used to make *lustres*.

A mother-of-pearl lustre is produced from a mixture of gold, sulphur, and potash. If, while the lustre-wash is still wet, some drops of spirits of turpentine are sprinkled upon the plate, they will produce rings or other irregular markings, often quite pleasing. No vegetable colours will stand the fire necessary to fix them to the pot.

Dry colours under the same names are better for those who wish to make a business of painting. To prepare these a small ground-glass slab and muller, or grinder, are needed.

A *palette-knife*, of course, is needed, and a *palette*—of porcelain or glass is best. Plain white tiles answer a good purpose, and are cheap.

A *hand-rest* is necessary to bring the hand over the work.

Sometimes in painting large pieces a mahl-stick is needed.

A *revolving wheel* to stand upon the table is very desirable; the centre must be plainly marked. Upon the centre of the wheel the exact centre of the plate or vase is placed; the wheel then being revolved by the hand, fine lines or edgings can be put on with great accuracy and despatch.

Brushes may be of sable or of camel's hair; the latter are most in use here. Practice will indicate the most useful sizes.

A *softener*, or *dabber*, or *stippling-brush*, is needed to make even and flat broad washes of colour, such as grounds or skies. These brushes should not be left to dry with the paint in them. They should be cleaned thoroughly with a little turpentine, or with soap-and-water.

To put the Drawing upon the Vase or Plate.—The article should



Fig. 4.

be quite clean, and free from grease or dust. The drawing may then be sketched on neatly with India-ink; and this is best if the painter is a good draughtsman. Failing this, the drawing or tracing may be pricked through, and then the paper, being laid upon



Fig. 5.

the glazed surface, and held firmly, a small bag of finely-powdered charcoal will dust on enough black through the small holes to indicate the lines upon the glazed surface, which may then be more clearly traced with the brush and India-ink; or the picture may be at once outlined with the permanent colour. The outline may also be traced with a bone or wooden point pressing upon a piece of coloured paper laid next the surface, which transfers its colour to the pot or plate. If the figure or flower is to be treated with colours, this outline generally should be fixed in the kiln before proceeding with the other colours. Referring to the examples already given, the methods of laying on the outline can be easily understood.

Using of Colours.—It will be better to use each colour by itself; having prepared only such a quantity as may be needed of any one colour, say of green, it is well to go over all the parts with that colour at once. If they are leaves of flowers, for example, this wash should be allowed to dry before any veining or shading is attempted; after the first wash is dry, the shading may be laid on; when that is dry, the veining may be marked in.

But, to save time, while the first wash of green is drying, the painter may proceed to put on the first wash of any other colour; and so with all, until the whole painting is completed.

When all the colours are laid on, it may be necessary to go over and correct the outline if it has been covered with the colours; for much of the beauty of pottery-painting is secured by a clean and perfect outline.

As to outline, it is the best practice to use a clear outline for all figures and also for flowers. I am aware that many do not use them for flower-painting, and especially the Sèvres painters. If the flowers are to be imitations of Nature, of course they are inadmissible; if the flowers are, however, to be suggestions, and to be used decoratively, or "conventionally," as is now said, then the outline is best. The mind of the spectator is at once notified that this is not a reproduction of the flower; he is, of course, not comparing it with the perfect flower, to the injury of the painting; and he is ready instantly to accept all the beauty or harmony of the drawing or colouring which the artist has reached.

The Chinese and Japanese, who in decorative painting have never been excelled, always treat flowers in this way; and nearly always (not universally) with great success. This outlining may be more or less bold. The picture here given (Fig. 8) is a fairly good illustration of a group of flowers conventionally treated, and it shows the method of outlining.

The colours used for outlines are usually black or brown; but other and more delicate colours may be used. In small flowers and figures the outlines should, of course, be drawn with small and neat lines. In figures the lines may be bolder.

Beginners should not attempt so complex a group as Fig. 8: A single flower, such as a chrysanthemum or a jessamine or a morning-glory, is better to start with. These may be treated conventionally, which is likely to mean with some stiffness; but this stiffness or primness has its own charm; and, indeed, in the hand of one who has a graceful mind it may have its own grace.

The mediæval painters are often quoted as models for decorative painters, and in their simple and direct way of treating a subject they are admirable. But because Holbein made crooked noses, and dislocated necks, and impossible feet, is no reason why we should draw badly. The figure illustrations I have given are treated in the simple style of the mediæval painters, but the drawing is excellent.

Symmetry and Picturesqueness.—A few words may be said upon these points. The European mind tends to symmetry and



Fig. 6.

balance of parts in decorative painting; the Oriental mind to a picturesque and irregular method. Both have their values and uses. The tendency now, I fancy, is to copy the Japanese, and rather blindly, which is not good. Flowers may be painted as a

group in the centre of a plate, or may be thrown out as a shoot from one side; these may be treated in a variety of ways.

Suppose you wish to paint upon a plate a bit of castle and some trees, it would be proper to place the castle in the middle, the trees flanking it on either side, which would be a symmetrical treatment; or the castle may be on one side of the middle, the trees stretching away and balancing it on the other side, which would be a picturesque treatment.

Either of these may be good. But, now, suppose the artist puts the *whole* picture at the top or bottom of the circle, or out of the middle: that would be picturesqueness gone mad, and would most likely be disagreeable. So, too, if the decoration is to be a pot of flowers, or a portrait, or a single column. I am quite sure I should not like it if either were placed out of the centre.

I incline most to a picturesque treatment for decorative purposes; but confusion is not always picturesque. If you will observe the Japanese methods, you will commonly find that the principal flowers or groups or figures, if on one side of a plate, have a butterfly, or a bird, or a boat, or some small thing, often with a spot of high colour, on the other side, which balances the principal painting, and results in a more or less conscious sense of satisfaction and completeness.

Evenness or Flatness of Colour.—To secure this is important, and many of the first attempts do not secure it. It is not at all uncommon that leaves and flowers are spotty and streaked, and far from satisfactory. The colours should be softened with the medium or the oil, so that they can be laid on smoothly with the brush, without showing ridges, or dragging. It may be necessary and best that all such streaks or spots should be got rid of by using the softener or stippler or dabber, which has been mentioned. This is a large brush used to touch over the wet colour, the brush being applied perpendicularly and lightly until painful irregularities disappear.

Ground-tints and skies must be treated with the stippler to secure flatness and evenness. So may all broad masses of colour in dresses, &c.

But if an even colour can be got without the stippler it is better in small things at least. Whenever the stippler is used it should be at once cleaned with a rag upon which is a little spirits of turpentine. When a ground-tint is to cover the dish, it must be remem-

Landscapes are usually poor when painted upon pottery. Landscapes, however, may be used effectively as accessories or backgrounds, but they should be very subordinate, as may be seen in Fig. 2.



Fig. 8.

A Central Point.—In this style of decoration it is well that some one figure or flower or animal or bird should be a central point, to which the rest should be subordinate, at the same time all helping to make one harmonious whole.

It is well also that this central figure should be first painted in, as then the gradation of the other parts to it will be easy.

In painting a large dish it will be best to begin in the centre, so as to escape all chance of rubbing or smooching the outsides or borders.

Copying.—As a matter of course, beginners must copy what other good artists have done. In this way the eye and the hand are both taught.

But the time will come when every person of courage will wish to express himself. Let him try it, and not be discouraged if he does not at once rival the Japanese and the artists of India! A good designer who has courage, and who is a *little in advance* of the common taste, will always find work. He must not be too far ahead, or he will be lost sight of.

Firing.—The fixing the colours upon the glaze had better be done at some kiln, where practice enables the workmen to do it well and safely. Still accidents will sometimes happen even with the best, and this is one of the drawbacks. A small kiln is made and used in Germany, which may suffice for small things, but I have never seen one, and cannot say how well it does its work.

For simple work in one colour, one baking will suffice, if the colours are laid on properly; but for most work two and sometimes three firings will be needed. The charge for this is small, some ten to twenty cents for each article, according to the size and trouble of the piece.

Pottery or earthenware and porcelain are both imported for the uses of decorators. The porcelain paste and glaze being harder than those of pottery, they require a higher degree of heat, and thus there is rather more danger to the colours in the firing. Good forms are now imported of both.

The same methods are in the main used in painting upon porcelain as are here given for earthenware.

Painting under the Glaze, or upon the Biscuit or Clay.—It is hardly necessary to give any special directions as to this style of work, for two reasons: 1. Few can or will attempt it. 2. We have almost no pottery prepared for the purpose here. But the same directions already given apply also to this style of work, with this exception, that the body, being very absorbent, sometimes needs to be made less so, by rubbing it over with a thin size, or some thin molasses, or a solution of gum-tragacanth. This is all expelled by the baking, and it prevents the colours from sinking into the clay, as well as from drying too soon.



Fig. 7.

bered that this ground-colour must not cover the design, be it figures or flowers; because the colours to be used in them will not do well if used over the ground-tint. Therefore, this ground-tint must be scraped away with a knife where it overlaps the outlines.

AMERICAN PAINTERS.—ROBERT SWAIN GIFFORD.



ONE of the most original of our younger American artists, as shown in his works, is ROBERT SWAIN GIFFORD, of New York. He was born on the island of Naushon, one of the Elizabeth group, in Buzzard's Bay, coast of Massachusetts, on the 23rd day of December, 1840, but at an early age removed with his parents to New Bedford, where he received the benefits of an academic education. It was here while at school that he first developed a taste for drawing, although there was very little to encourage or direct his taste. Fortunately

for young Gifford, who was still a mere boy, the Dutch marine painter, Albert Van Beest, came to the Massachusetts coast on a sketching-excursion, and settled in the little village of Fairhaven, opposite New Bedford, where he remained two or three years.

Van Beest saw the drawings made by young Gifford, and at once became interested in his work, and gave him instruction in painting. His progress as a student was so rapid, and his knowledge of shipping so great, that Van Beest in a short time offered him a certain proportion of the money received by him if he would paint into his pictures all of the shipping and water-craft which



On the Nile.—From a Painting by Robert Swain Gifford.

might be required for their proper finish. Young Gifford gladly accepted this offer, and from that time he has followed the profession of a painter. In 1864 he set up his easel in Boston, and remained there for two years, but in the meantime, having received numerous commissions to paint pictures for gentlemen living in New York, he determined to settle in the latter city permanently, and opened a studio there in 1866.

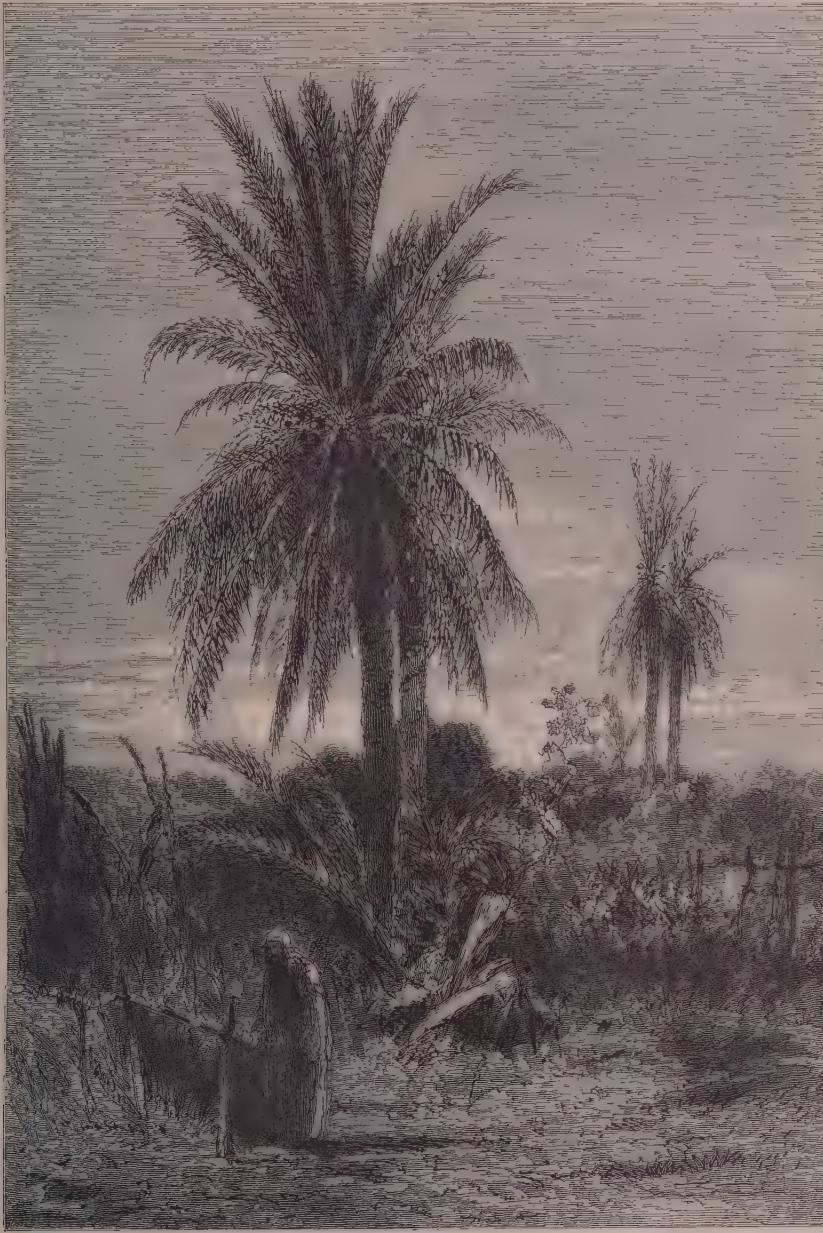
Mr. Gifford now went to work seriously and became a contributor to the exhibitions of the National Academy of Design, where his works were received with great favour. To the Annual Exhibition in 1867 he sent three pictures—'A Scene at Long Branch,' 'Cliff-Scene, Grand Manan,' and 'Vineyard Sound Light-Ship,' and on their merits was elected an Associate member of the institution. Up to this period of his career he followed the sea-coast for his studies, but he felt deeply the want of a broader field for the exercise of his pencil, and, to obtain it, made a tour of California and Oregon in 1869, where he passed the summer and au-

tumn, and added largely to his portfolio of sketches, gaining much artistic knowledge from the romantic scenes he visited. In the following year Mr. Gifford went to Europe, and visited during a two years' ramble England, France, Spain, Italy, Morocco, and Egypt. In Morocco he passed several months, and sketched along the coast in the neighbourhood of Tangier. Many of his finest pictures painted after his return to New York illustrate the manners and customs of the people of that country.

After his return home he painted very few coast-scenes, but went diligently at work on his Oriental subjects, which he felt were more congenial to his taste and pencil. In 1873 he sent to the Academy a view of 'The Entrance to a Moorish House in Tangier,' a 'View of the Golden Horn,' and a 'Scene in the Great Square of the Rumeyleh, Cairo, Egypt'; and in 1874 a 'Desert-Scene,' 'Halting for Water,' and 'An Evening on the Nile.' In the latter year Mr. Gifford married a daughter of Mr. T. D. Eliot, of Massachusetts, and soon after, accompanied by his wife, sailed

for Europe. His wife was an accomplished amateur painter, and when on the Continent they travelled leisurely through France and the neighbouring countries, and finally crossed the Mediterranean to the province of Constantine in Algeria. Mr. Gifford passed eight months in that interesting country, and penetrated during his wanderings to the Great Desert of Sahara by way of the pass of El-Kantara. He returned home in the autumn of 1875, and sent to the exhibition of the Academy last year two pictures, 'An Egyptian Caravan' and 'Freight-Boat on the Nile.' Mr.

Gifford also sent several of his Oriental pictures to the Centennial Exhibition held at Philadelphia last year, and was awarded a medal of honour for painting in oil. As early as 1865, he turned his attention to water-colour drawing, an art which at that time was beginning to attract attention; and a year later the American Society of Painters in Water-Colours was instituted, with Samuel Colman as president, Gilbert Burling secretary, and Robert Swain Gifford as one of its most active and enthusiastic members. To the first exhibition of the society, held in the win-



The Palms of Biskra, Sahara Desert.—From a Painting by Robert Swain Gifford.

ter of 1867-'68, in the galleries of the National Academy of Design, he sent his famous drawing of 'The Deserted Whaler.' An old Nantucket whaler, abandoned in the frozen regions of the north, has been released from the ice-floes, and drifted to a barren island, where she has been stranded. Mr. Gifford's picture represents the old vessel, with her rigging partly standing, stranded on the sandy beach. Her timbers show the marks of time, and the sea-gulls are hovering over her deserted deck. It was one of the largest works in the exhibition, and attracted great

attention. It is now in the collection of Mr. James M. Burt, of Brooklyn.

From the beginning of his career, Mr. Gifford adopted the broad style of treatment. With the exception of the few months that he worked with Van Beest, he had no teacher but Nature, and whatever success he has achieved in his art is due to his own efforts. His landscapes are, as a general thing, remarkably true to the local colour and characteristics of the scene he paints, whether it may be the rocky headlands of Grand Manan, the

more quiet scenes along the Nile, or the broad and sterile stretches of the great African deserts. There is great variety in his subjects, and he treats with equal felicity the snowy scenes of the Sierras or the pastorals of Brittany.

Of Mr. Gifford's best-known pictures, his 'Summer on the Nile' is owned by Mr. John E. Williams; 'Scene at Boulak, Egypt,' by Mr. Charles L. Tiffany; 'Lazy Day in Cairo,' by Miss Hitchcock; 'A Halt in the Desert,' by Mr. Robert Gordon; 'Cedars of New England,' by Mr. George E. Clark; and 'Fountain near Cairo,' by Mr. Henry E. Lawrence.

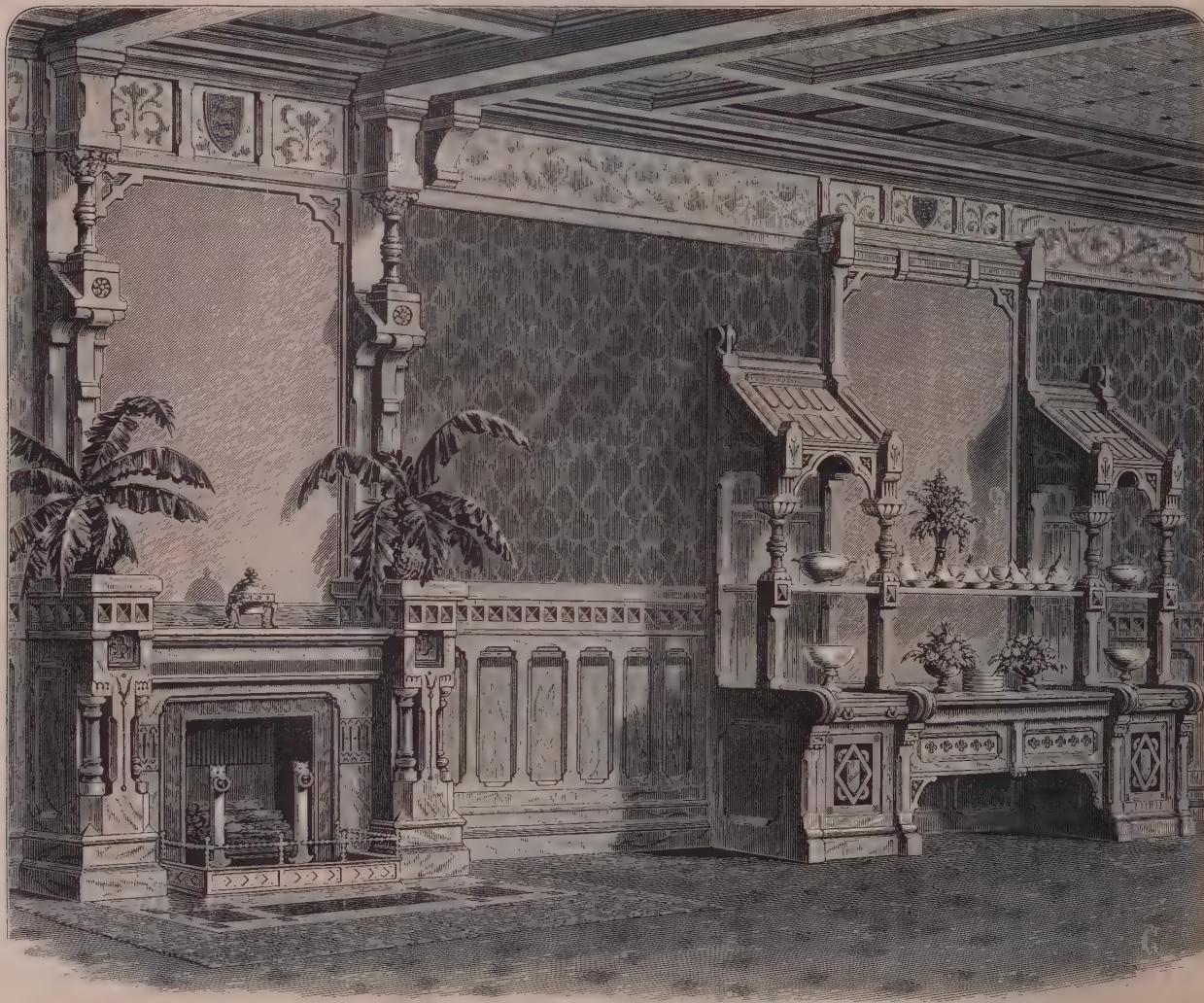
We engrave two examples of Mr. Gifford's work, which very

happily illustrate his style. One is a characteristic scene on the Nile, with a group of boats moored to the bank; some are taking on board freight, and others waiting for a breeze to ascend the river. The sails hang lazily from the long yards of the boats, and groups of figures are scattered along the bank. It is a scene that may be witnessed almost any day along the shore of the "Grand River." The pendant is entitled 'The Palms of Biskra, Sahara Desert,' and the study for it was obtained by Mr. Gifford during his visit to the province of Constantine. The old sheik in the foreground is as fair a type of the inhabitants of that strange country as the majestic palm is of its vegetation.

MODERN DINING-ROOM.

WE engrave here a view of the mantel-piece and sideboard of the dining-room of the Buckingham Hotel, New York, as an evidence of the latest development of taste in this direction.

The mantel-piece seems to lack width in comparison with the sideboard, but the designs, as well as those of the ceiling and wainscot, are worthy of commendation. It is in a measure a reproduction



Sideboard and Mantel, Buckingham Hotel Dining-room.

of an English baronial hall of the fourteenth century, modified by the refinement and taste of the day. The ceiling is of oak, the sideboard, the mantel, and the wainscot of ash, with black decorations. The wall is hung with paper in imitation of stamped leather. Altogether the effect is good and unique, and marks a notable

change in the style of decoration of public rooms of this character. The Buckingham Hotel is situated at the corner of Fifth Avenue and Fiftieth Street, opposite the new Roman Catholic Cathedral. It is a family hotel, in the furnishing of which a lavish and refined taste has been exhibited.



ENGRAVED BY E. STODART, FROM THE STATUE BY F. J. WILLIAMSON

THE HÔTEL DES VENTES, PARIS.



THE real title of the great auction-mart of Paris, through whose doors passes so much of her Art-wealth, is that which heads our article; but, to the public and the *habitués* of the place, it is better known by the name of the Hôtel Drouot. It gained this appellation from the street on which it stands, and which, opened in 1847, received that name in memory of General Drouot who had died some few months before, an old officer of the First Empire, and passionately devoted to Napoleon, whom he followed to Elba, and with whom he returned to the Tuileries in 1813. A lot was purchased in the new street, and a building erected by the Company of Commissaires-Priseurs, one of the oldest corporations in Paris, their edict of foundation dating from 1536, under the reign of Henri II. Formerly the sales, directed by this organisation, took place in a number of small halls in different parts of Paris, each of which possessed its specialty. One of these halls, the Salle Sylvestre, still retains its functions. It is there that rare and valuable books and autographs are usually sold, though a stray book-sale may occasionally be met with at the Hôtel Drouot itself. The cramped dimensions, the inconvenience, and the insufficient accommodations of these scattered halls, determined the company to concentrate its transactions into one edifice. The present building was finished in 1854. Its plan was decided upon after a competition, in which twenty-four architects took part. Time and experience have revealed grave defects in its construction, the most striking of which are the insufficient number of the rooms and their too contracted dimensions. Moreover, each room has but one door, so that, on exhibition-days in particular, the incoming and outgoing crowds jostle each other in a very uncomfortable fashion. The provision for ventilation is also bad. The rooms are lighted from above, and a few moveable panes, which are raised or lowered at will by means of cords, afford the only medium by which fresh air can be admitted. With the usual dread of the French for draughts, these panes are more often closed than open. The atmosphere of the Hôtel Drouot, therefore, is notoriously bad, and cases of typhoid fever are extremely common among the *commissaires-priseurs*, whose business exacts of them the passing of so many hours daily in that unwholesome air. The ordinary visitor usually comes away with a splitting headache, and a general desire to anathematise the Hôtel Drouot and all its works. Such as it is, the edifice cost over \$200,000. It was paid for by means of a loan from the Crédit Foncier. The rent of the rooms, which is relatively high, suffices to pay the interest on this debt and to keep the building in repair.

The Hôtel once built, the next thing was to organise its administration. That was no easy task; precedents were lacking, and there was not even a commencement of organisation to go upon. This difficult task was accomplished by an energetic and intelligent gentleman, M. Genevoix, then President of the Company of Commissaires-Priseurs. He it was who planned out and completed the organisation of the complicated administration that now does its work so smoothly and effectually at the Hôtel des Ventes. When one remembers that every object and class of objects imaginable, from a battered frying-pan up to a genuine Raphael, from old beds to priceless tapestries, is sold there, and that there is never any confusion of functions, of accounts, or of delivery, it will be seen how admirably the whole affair has been arranged.

It was once said of a charming and accomplished woman, that to have loved her was in itself a liberal education. It may in the same manner be said that to fall in love with the Hôtel Drouot is to ensure oneself an Art-education of no mean importance. It is more and it is less than a museum; it is rather a vast kaleidoscope, whose attractions change with every passing day. It is an Art-bazaar, complicated with delightful possibilities of possession. It is an Exchange where all classes of buyers freely meet, from the *bric-à-brac* seller to the millionaire. On the ground-floor, rags, old bottles, and old iron-ware, may be sold; while overhead, on the second floor, the agents of Rothschild, of the National Gal-

lery, and of the Louvre, are contending for an unique Hobbema, or a portrait by Rembrandt. A little farther on, and we happen upon the sale of the effects of a deceased countess. The luxury, lifeless as its late owner, spreads its dispossessed glories on every side; satin curtains droop against the walls in limp, ungraceful folds; fine carpets, stretched up and pinned out flat against the walls, look faded and dreary; the bronzes and porcelain, the knicknacks and ornaments, have a huddled-together and well-nigh affrighted air. In locked glass cases the jewellery and silverware, the laces and the furs of the departed, make a goodly show, greatly comforting, one would think, to the afflicted family. Yet a little farther on, and we find set out in due array the gorgeous spoils of a diamond-merchant, whose commercial luck has come to grief on some hidden rock of bankruptcy. Here be necklaces that a queen might envy, and single stones that outblaze the Koh-i-noor, and great lustrous emeralds with the golden-green glow of a sunlighted forest-gleade in their heart of hearts, and sapphires like a fragment of the midnight sky, and opals flushing with imprisoned rainbows. And in the dingy hall below-stairs the auctioneer is selling the scenes of a defunct theatre, and the stock in trade of a deceased old-clothesman. It is a singular fact that the Hôtel Drouot numbers among its constant visitors many persons who never buy a sou's worth of anything, but who are always present at all the prominent exhibitions and sales of the year.

The first sale that ever took place within the walls of the Hôtel Drouot was that of the collection of the Duke de Morny. The most important single transaction known to its annals was that of the sale of the Soult Murillo, 'The Immaculate Conception,' which brought 615,000 francs, and is now in the Louvre. Unquestionably the most interesting of its sales are those of the great galleries of eminent private collectors, or the "sales after decease" of celebrated painters. In these last, every scrap or fragment of the dead artist's work is brought to the hammer, every portfolio in the studio is emptied, every sketch-book turned over, every half-completed canvas brought from its hiding-place. Thus exhibited *en masse*, these notes and hints and Art-ideas, so to speak, of the great wielders of the pencil, form priceless studies for Art-students, revealing as they do some of the modes of working by which the great results and world-wide success were obtained. Often, in these first single sketches and studies, the painter's genius shows more fully revealed than in his completed works. Diaz, for instance, of whom it was sadly said, that "the sunbeams were diminished since Diaz died," left on his simplest woodland-sketch that marvellous effect of golden glow that makes his pictures true visions of the woodland world beneath the summer sun.

There are several forms of Art-sales that take place at the Hôtel Drouot. Besides the two kinds already mentioned (those of private galleries or of the works of deceased artists), there are sales-gotten up by the principal dealers of Paris—Durand, Ruel, Reitlinger, &c., whereat certain pictures from their establishments, together with other works contributed by well-known painters, are offered for sale. Very often, too, some one of the minor artists of Paris clears off his superfluous stock of sketches and small pictures in this way. Then, too, some six or eight artists will join together and get up a sale on their own account. But the seekers for Art-bargains need never attend any of these sales. The pictures are always held at a set price, and are bid in if the offers fall below that price. The same picture not unfrequently figures at some six or eight sales before it is finally disposed of. Sometimes the owner gets wearied of holding on to his possession, and will suffer it to go for a comparatively moderate sum. And any assiduous attendant on these Art-sales may, in the course of time, become the possessor of many treasures in the way of sketches, studies, and drawings, by celebrated artists, at very moderate prices. The large and important works of any well-known painter have their fixed value, like diamonds or gold ingots; but the smaller and less elaborate productions of genius can often be secured for very trifling sums. I have myself seen studies by Corot and Diaz sell for five dollars each; pencil-sketches by equally eminent artists

for a dollar and a half and two dollars apiece, and other things in proportion. There are certain artists, however, whose names signed to two parallel lines would give the paper or canvas a high value—a cheap Meissonier or a cheap Gérôme being no more to be met with at auction than are cheap diamonds and gold-coin. Sometimes in the sale of a deceased person's effects (one who has not been a collector, yet occasionally treated himself to a good picture or two), some really fine paintings are sold at a little over the cost of their frames. But such matters are always uncertain. The sale that promises to be rich in bargains may turn out just the reverse, and *vice versa*. But there is no doubt of the fact that works of Art may be bought at the Hôtel Drouot far cheaper than they can be purchased either from the regular dealers or from artists themselves. Thus a gentleman of the American colony, who wished to possess a drawing by Gustave Doré, found it impossible to obtain one through the regular channels for less than fifty dollars. He was hesitating about the purchase when he chanced to see the advertisement of two drawings by that artist as included in a forthcoming sale at the Hôtel Drouot. He attended the sale and secured both drawings, one for twenty dollars and the other for fifteen.

In fact, the Hôtel Drouot is the great Art-exchange of Paris. Through its means a constant circulation of Art-effects of every kind—pictures, statues, antique tapestries, rare china, artistic furniture, ancient stiffs and trinkets, &c., &c.—is unceasingly maintained. Many of these sales are indeed mere “Peter Funk” affairs, gotten up by the dealers in second-hand goods, but the experienced eye soon learns to distinguish the difference, and to detect the counterfeits, the copies, the sham antiques, whereof they are composed. But the sales presided over by such men as Charles Pillet, for instance, are above suspicion. In that case the honour of the *commissaire-priseur* is pledged for the authenticity of the thing he sells. If the picture or statue be guaranteed by a *commissaire-priseur* of high reputation, it is undoubtedly genuine. Otherwise, the catalogue to the contrary notwithstanding, the guarantee will be scrupulously withheld. I was once present when a charming little picture, which had been catalogued as a Greuze, was offered for sale. If it had been guaranteed, it would have brought some \$10,000. But the auctioneer carefully explained that it lacked an authentic pedigree, and, though in all probability a Greuze, it must be purchased upon trust. It was sold for sixteen dollars!

Every sale of any importance is preceded by an exhibition which lasts from one to three days, according to the extent and importance of the transaction. These exhibitions reveal the wonderful skill and activity of the employés of the Hôtel Drouot. As the establishment is daily thrown open to the public at one o'clock,

and as the sales usually last till six or seven o'clock in the evening, every room being occupied in the busy season, it will be seen that there is comparatively little time afforded for the removal of the articles composing the sale of the day, and for the arrangements for the exhibition of the morrow. Thus, early in the morning, the Hôtel Drouot presents a scene where the wildest confusion, at least in seeming, reigns supreme. Porters are passing to and fro with pictures, statues, splendid pieces of carved furniture, or costly mirrors; the floor is piled high with books, portfolios of prints, and curiosities of all kinds; china and glassware are grouped in seemingly perilous heaps, and the visitor hesitates to walk a step for fear of treading on a Dresden statuette, a goblet of Venetian glass, or a plate of antique Rouen ware. The rooms swarm with busy workmen, hanging up tapestries, piling up furniture, grouping curiosities and knicknacks, hanging up some pictures, and disposing others against the wall in symmetrical piles. At one o'clock the hurry, the confusion, the disorder, cease as if by magic. The floors are swept and sprinkled, the cash-office is thrown open, the guardians are in their place, and the throng of buyers and of gazers pour in and inundate every nook and corner of the place. Down-stairs in the furniture-rooms are dirt, vulgarity, hook-nosed men in blouses, coarse-looking women in caps and waterproofs. Up-stairs, on the first floor, are Art collectors, princes, millionaires, daintily-dressed dames; the Duke de Némours, glass in hand, gazing at a picture; Alexandre Dumas, wandering through the mazes of an Art-exhibition.

The great Art-sales of the past few years at this establishment have been numerous and important. Among the most prominent may be cited that of the Schneider Gallery, at which ‘The Prodigal Son,’ by Teniers, was bought by Prince Demidoff, for \$26,000; a ‘Pierre de Hooghe’ by Lord Dudley, for \$27,000; and the fine Hobbema, said to be one of the most remarkable specimens of that master's genius, was purchased by the trustees of the Antwerp Museum for \$20,000. A ‘Head of a Young Girl,’ by Greuze, brought \$10,600. The whole sale produced over \$240,000. The most important single picture that has been offered there in later days was the ‘Man reading,’ by Rembrandt, for which an English amateur gave no less a sum than \$36,000. It was from the collection of the Chevalier de Lissingen, of Vienna. The sales after decease of the works of Fortuny, Barye, Diaz, Fromentin, and Charles Marchal, attracted much attention, as did also those of the tapestries and pictures of the Duke of Alva, the prints of M. Firmin Didot, and the library and furniture of Jules Janin. These instances, cited at random from the annals of the Art-events of the last few years, will show what a constant source of interest, instruction, and enjoyment, is afforded by the dingy, ill-ventilated halls of the Hôtel Drouot.

LUCY H. HOOPER.

OUR STEEL ENGRAVINGS.

THE BOUQUET.

(Frontispiece.)

A. TOULMOUCHE, Painter.

G. BERTINOT, Engraver.



HIS engraving is from a picture by a French artist, who has long since gained honours and popularity in his own country, and is familiar to every American connoisseur. Auguste Toulmouche is a native of Nantes, and was a pupil of Gleyre. He gained a third-class medal for portraiture in 1852, “honourable mention” in 1859 for *genre* painting, a second-class medal in 1861, and was nominated Chevalier of the Legion of Honour in 1872.

A lady holding in her hand a large nosegay of rare and beautiful flowers is in itself an attractive theme for a picture, though boasting of no novelty; but this especial ‘Bouquet’ contains something more inviting to its fair owner than the flowers themselves: a letter has been concealed among them—a *billet-doux*, one may be sure—and it has been discovered by her, probably because she expected it. The expression of the lady's face shows that the nature of the communication is perfectly satisfactory.

SANCHIO PANZA.

FROM THE PICTURE IN THE SHEEPSHANKS COLLECTION.

Sir E. LANDSEER, R.A., Painter.

C. G. LEWIS, Engraver.

SANCHO PANZA, with his “faithful companion Dapple,” is a gem of a picture, about the size of our engraving, painted by Landseer in 1824, but never exhibited. It came into the possession of the late Mr. Sheepshanks, and is now in the collection at South Kensington Museum, London. The incident represented is that which happened to Sancho when, after abdicating the government of the island of Barataria, and riding out to join his master the chivalrous knight of La Mancha, he and his donkey fell into a very deep hole among the ruins of some old buildings. He bemoans his misfortune thus: “‘Unhappy creature that I am! What have my foolish designs and whimsies brought me to? If ever it is Heaven's blessed will that my bones be found, they will be taken out of this dismal place, bare, white, and smooth, and those of my poor Dapple with them, by which, perhaps, it will be known whose they are, at least by those who have taken notice that Sancho Panza never stirred from his ass, nor his ass from Sancho Panza. . . . Oh! my dear friend and companion,’ said he to his

ass, 'how ill have I requited thy faithful services! Forgive me, and pray to fortune the best thou canst to deliver us out of this plunge, and I here promise thee to set a crown of laurel on thy head, that thou mayest be taken for no less than a poet-laureate, and thy allowance of provender shall be doubled.' Not very complimentary to poets-laureate.

After passing a whole night in this wretched state of affairs, the unfortunate squire made a vigorous outcry when daylight returned, "to try whether anybody might hear him." It was all in vain, "and then he gave himself over for dead and buried." He cast his eye on Dapple, and, seeing him extended on the ground and sadly down in the mouth, he went to him and tried to get him on his legs, which, with much ado, and by means of his assistance, the poor beast managed at last, being hardly able to stand. Then he took a luncheon of bread out of his wallet, that had run the same fortune with him, and giving it to the ass, who took it not at all amiss and made no bones of it, 'Here,' said Sancho, as if the beast had understood him, 'a fat sorrow is better than a lean.' —("Don Quixote," chap. 55.)

Sancho was a humanitarian and certainly feels for his donkey quite as much as, if not more than, he does for himself. In consideration of the weak state of the animal, after raising it up, he rests against a ledge of rock and places his leg under the donkey's body, the more effectually to support it while munching the "luncheon." The face of the squire is a strange compound of humour and sadness; it is difficult to determine which quality is dominant; but the composition of the group is not likely to produce gravity in the spectator, notwithstanding the temporary misery of Sancho and Dapple, who are, however, soon relieved from their place of bondage.

ELAINE.

Engraved by E. STODART from the Statue by F. J. WILLIAMSON.

TENNYSON'S "Idylls of the King" have been almost a mine of wealth to M. Gustave Doré, and they have supplied many excellent subjects to various other painters; occasionally, too, these exqui-

sitely graceful and tender poems have been used by sculptors to good purpose, as is seen in Mr. Williamson's figure of 'Elaine, the lily-maid of Astolat,' who is introduced as contemplating the "sacred shield of Lancelot"—

"High in her chamber up a tower to the east,"

where she kept and guarded it with the utmost care and reverence, making a covering of silk, emblazoned with all manner of devices, for its reception, "fearing rust or soilure." The lines which especially suggested to the sculptor the spirit of his subject are in the opening passage of the poem. Elaine

" . . . day by day,
Leaving her household and good father, climbed
That eastern tower, and entering, barred her door,
Stripped off the case, and read the naked shield,—
Now guessed a hidden meaning in his arms,
Now made a pretty history to herself
Of every dint a sword had beaten in it.

And ah, God's mercy! what a stroke was there!"

It is the last line which calls forth the expression of sympathy shown by "Elaine the loveable," as with uplifted hand she pictures to herself the mighty arm that had left such an indentation in the warrior's shield. The figure is eminently suggestive of absorbing contemplation; and independent of its graceful form and elegant modelling, is rendered rich, as a work of Art, by the manner in which the costume is treated; this is very picturesque, and sets off to great advantage the symmetry of the maiden's figure. The statue, in plaster, was in the International Exhibition of 1874, and is now being executed in marble.

Mr. Williamson's name as a sculptor cannot be unknown to our subscribers, for in 1875 we engraved a *relievo* by him, entitled 'Spring and Autumn,' a composition of numerous figures; and in the February number of the present year is an engraving of his fine statue of Dr. Priestley, lately erected in Birmingham. We cannot doubt of his 'Elaine' finding quite as much acceptance with our readers as any of the preceding, if not more.

NEW MONUMENT IN BOSTON.



HE monument erected to commemorate the deeds of Boston's army and navy heroes who fell in the war of the rebellion, has just been completed. The site is on a sloping hill, the highest elevation on Boston Common. It overlooks the lower part of the Common, the Public Garden, and the region known as the Back Bay.

The structure is octagonal in form, and its base covers a space of about thirty-eight square feet, while the column rises to a height of seventy feet. It is composed of a very pure, white, almost shining granite. The bottom course consists of three steps, two feet fifteen inches in height. Above these steps rises the proper base of the monument, four feet five inches high, having projecting pedestals four feet square. Upon these pedestals are placed, at each corner, four bronze figures. That symbolising the 'Army' is of a well-built, energetic youth, with contemplative features, and habited in the military costume so familiar to our eyes fifteen years ago. The subject is most gracefully treated, and the artist, Mr. Milmore, is entitled to much credit for the skill with which he has worked out a highly-poetic idea in this as in all other parts of the structure. The figure which typifies the 'Navy' is naturally representative of an American sailor, with hardy frame and countenance, in an attitude vividly suggestive of his craft. One hand rests upon the hip, in the other he holds a cutlass. 'History' is idealised by the figure of a woman, seated, holding a stylus in her right hand, and in her left a tablet. The head is turned over the right shoulder, and the earnestly thoughtful expression of the face is very well done. The design of the fourth figure, representing 'Peace,' is very simple and chaste, and the execution, especially of the face and the drapery, is most artistic. It is a woman, who sits and holds on high the symbolic olive-branch. This course is nearly

five feet in height. Between the pedestals are inserted four subjects in bronze bas-relief, representing the departure for and return from the battle-field, the work of the Sanitary Commission, and the scene of a naval engagement. Above these rises the main pedestal, over fourteen feet high, with inserted panels on its four sides. On one of them, that facing the south, may be read this inscription: "To the men of Boston who died for their country, on land and sea, in the war which kept the Union whole, and maintained the Constitution, the grateful City has built this monument, that their example may speak to coming generations."

The base of the column rests upon the main pedestal, and is in the Roman-Doric style, highly ornamented. The base of the shaft is adorned by four figures in *alto-rilievo*, typifying the four sections of the Union—North, South, East, and West. These figures are easy and graceful, and form a conspicuous and appropriate adornment to the structure. The first band, which consists of a richly-sculptured wreath, circles the column about eight feet from its base. Above this the column is fluted, surmounted by another carved band; then alternate unsculptured sections and bands, until the capital is reached. This is a bold and striking design; above each side is poised an eagle, with plumage beautifully sculptured, in purest marble. Above the capital is the base, about four feet thick and five feet in diameter, upon which stands the crowning figure. This represents the 'Genius of America,' which is colossal, seventeen feet high. It is also a female figure. Upon the noble head rests a diadem of stars; in the right hand are two laurel-wreaths, which she places upon a sheathed sword; in the left, she holds aloft the banner of the Republic. The countenance is impressively stately and tranquil. The attitude is noble, and the drapery a triumph of the sculptural art. The general effect of this elaborate and complex specimen of architecture is pleasing.

THE ART OF DRESSING AND OF BEING DRESSED.

BY PERCY FITZGERALD, M.A., F.S.A.



S the French declare that an Englishman eats but does not dine, so there will be found to be a vast distinction between merely putting on clothes and dressing. Every one does the former, at least in civilised countries; but very few know how to do the latter. Yet it must be owned that there is little opportunity for exhibiting taste in dress: for the style or mode required by Fashion is always of the most whimsical and unregulated kind. During the last twenty years, dress, directed fantastically by sudden thoughts and caprices on the part of milliners, mantua-makers, and tailors, seems to have reached the distinction of marking the ugliest and most tasteless era known; and the dandy friend of Mr. Raikes, who killed himself "because he was tired of dressing and undressing," had he lived into our time might have found some justification for his rash act in his disgust at the garments that he was obliged to put on and off. Every article of dress seems in its details to be without meaning and without beauty: where there is an attempt at decoration there is invariably a want of purpose. Material seems to be displayed abundantly where there is no use for it, and to be curtailed to an almost mean degree where it is required. These are indications of levity and frivolity, and there appears to be a sort of perpetual protest against common sense. The head is loaded with masses of hair, the figure weighted with bundles of material known as "paniers," fixed on behind. There are huge trains, curious tightenings, swathings, "puffings,"—excrencences without object, or meaning, or dependence on the practical ends of dress, which are, to cover and set off the figure. On the other hand, a man's dress, which it is assumed offers no opening for adornment, is as meagre and poverty-stricken in the way of cut and material as can be contrived. Indeed these two extremes—undue redundancy and utter "skimpiness"—are the characteristics of the mode.

The first point is to recognise the principle or the purpose of all dress, *viz.*, to exhibit the grace and beauty of the human figure, subject to the laws of comfort and propriety. A marble statue reveals beautiful lines and curves, muscles in repose, and the admirable disposition of the limbs to the trunk. The experience of every one tells him that each motion of the limbs is a new attitude of grace. Dress, to be beautiful, therefore, should aim at this one end—*the setting off of both face and figure*. This seems only common sense. Yet the real object of dress nowadays shows how this idea is completely lost sight of. For what is sought is, the display of the *adornment* itself, not the decoration of the human figure, which is hidden away contemptuously, and serves as the wooden and padded frames in a milliner's showroom. All the picturesque and effective dresses seen at fancy balls, on the stage, or in old pictures, owe their attraction to the opposite principle—to consideration of the interests of the figure they adorn. This distinction will be understood from an illustration. An elaborately painted plate often displays a pretty landscape in the centre, drawn with extraordinary pains and finish: and many a wealthy entertainer may boast of a service composed of such articles. Yet these plates are specimens of false art, and are, as it were, as badly "dressed" as the lady of the present day decorated with the "paniers" and "tabliers" enjoined by Worth or Elise. The plate is not decorated, but rather degraded from its proper function. Instead of being itself "set off" by the painting, it is used merely to set off the painting, and becomes a canvas for a picture. Accordingly the more tasteful collector will fit it with a velvet frame and hang it up. So the human figure of our day helps to set off a dress, instead of the dress helping to set off the figure.

Any one, then, who keeps this important principle in view is

certain to be well dressed. It is even quite possible to be "in the fashion," as it is called, while accepting its extravagant conditions, but they must be subjected to control. At the same time the professors of the present mode are logical enough in their aim, which is simply to display dazzling garments and unmeaning decorations. As wealth is worshipped, so a rich show is all that is sought. The poor or the vulgar may present beautiful faces or figures, but their purses cannot furnish what may extort superior admiration—splendid and costly dress. Such clothes, therefore, as are sufficient to cover the figure can offer but a meagre show, and a dress made after rational principles forbids all opportunities for show or outlay. Indeed, as fashion has prescribed for the upper part of the figure what Mr. Carlyle might call the "great no-dress of dress," a little scrap hung in front acting as a "body," no sleeves, two tapes or ribbons passing over the shoulder instead, the opportunities of sumptuous exhibition are still further reduced. In sheer desperation, then, the only course open is to make the most of the restricted space left, and pile up the decorations. So a citizen of the old type will crowd into his small front garden plaster statues, fountains, terraces, balustrades.

It is possible, as we have said, to combine the rigorous rules of fashion with a certain tasteful spirit, just as harsh penal laws may be administered in a mild way. Even in our day can be seen that "rare bird," a well-dressed lady, who, at the same time, is pronounced not to be out of the fashion. The consideration of a few sensible principles may be of service, and may explain to some of our belles why it is that a costume ordered from a goddess of millinery makes "a perfect fright" of them, and why some inferior friend looks well dressed at a fourth of the outlay. That mysterious thing called "taste" is not to be imitated, begged, borrowed, or stolen; but, as for a valetudinarian the next best thing to knowing what to eat is to know what not to eat, so we hope at least to point out some guiding principles by which absurdity and vulgarity may be known and the dictates of good taste understood. We shall commence, as one of the lovely beings we venture to advise would herself commence, when she takes her seat in front of the toilet-glass, with considering the important art of dressing.

THE HAIR.

The key to the suitable treatment of the hair will be found by considering what the function of the hair is. This is at once useful and ornamental; it is to be a covering for the head as well as a set-off for the face. The face is the important part to which the whole figure should be subordinate; but even more subordinate should be the hair. This is the principle of the Classical style, as can be seen in the old Greek statues, where the hair is treated as a sort of natural protection for the head. It will be said that the length to which a woman's hair grows, or should be allowed to grow, suggests superfluity, and thus proves that it is intended for more than a mere covering. But here we can find a limit for this length that shall be in harmony with principle. It was usually gathered up into the simple and graceful cluster behind, and the proportion of this cluster to the size of the head (which the eye finds for itself, as being suited to the carrying power of the head) showed what should be the length to which the hair might be allowed to grow. As with all other coverings, the purpose should be honestly asserted, and the beauty of the material then be left to display itself. Architects have long since discovered that the more the roof of a building is emphasized and brought forward as a roof, the more effective the building will be. A roof that is disguised and overlaid with, say, statues, carvings, &c., in short, made to serve as a mere support for ornaments, has but a poor effect. Yet this is the favourite treatment of the average lady's hair,

which is used as a convenient bed for masses of flowers, ornaments, birds, feathers, laces, or for other loads of hair, real or artificial. Instead of being the apex or crown of all, the boundary, as it were, on reaching the frontier where decoration ends, it becomes a starting-place for fresh exertion. Nothing is more pleasing, when properly treated, than the hair, especially in that "softening off" towards the edges which lends such an effect. We often hear the phrase—so dear to novelists—of "her rich massive tresses," yet it might not occur to us at once in what this "richness" consists. It is caused by detail and by detail in relief. An Indian shawl is rich because each thread is coloured separately, and each thread, therefore, has projecting sides, which catch the light or cast shadows. But a shawl painted or printed to imitate an Indian one has no relief of this kind, offers a poverty-stricken air, and thus wants "richness" from the absence of such tiny inequalities and shadows. So each hair of the head offers light and shade, and has a variety of surface and colour. The boundary, too, is softened away by the hair being thinner at the edge—a point where wigs all fail, betraying themselves by a coarse and abrupt line, causing a harsh contrast, and being too strong in tone for the delicacy of the face. This beautiful material, then, the natural covering and adornment of the human head, is worthy of being employed to a higher purpose than that of setting off ribbons, jewels, masses of flowers, and such like, and should itself, for its own sake, be displayed and set off to the best advantage, by means of appropriate and altogether subsidiary ornamentation. It should be decorated on the principle before alluded to of the painted plate, and true taste, we repeat, will be shown in the sparing, and therefore more effective, use of jewels, laces, flowers, and other ornaments. This being understood and admitted, we at once see how absurd and useless are those masses of foreign hair, which, whatever their shape, prove that they do not belong to the wearer, and whose position (hung bag-like behind) excludes all idea of being a covering.

Such, then, is the first simple but important principle. The votaries of fashion, in their blindness, do not see that it would further even the ends of their own vanity far better than the system they follow. But on the other hand, the fetish of stage effect and limelight effect, and the feeling that "I can prove what wealth we have by the costly things I put on," would have to be sacrificed.

The next guiding principle to be recollected is this. The hair lends effect to the face by the contrast of darkness with light, and actually *traces a part of the outline of the face*. But for the hair there would be no face proper, but merely eyes, nose, mouth, and ears, set in one boundless convexity; as may be seen in the instance of bald people, where it is impossible to fix, with nice accuracy, where forehead ends or poll begins. Hence, too, in the same afflicted class, that unpleasant sense of light—of "all-face," as it were—complimentarily known as "a very open countenance," but which no one would call beautiful. Even where the hair begins to grow thin and the forehead to enlarge a little, we are conscious of a certain loss of beauty, or at least symmetry. The elegant oval line of the face fails, and begins to straggle off upwards; we feel that there is a little too much face and too much light. Hence we see how valuable the hair becomes in supplying contrast. But if the hair be loaded with objects of a gaudy kind and overlaid with colours this effect will be lost, and the brilliance which should belong to the face will be at once transferred to the region above. For these two principles, which commend themselves, our established belles should be grateful to us; and though the Moloch they serve will still require his load of flowers and other trumpery, to be exhibited in the accustomed places, still, by a little artifice, this can be treated with moderation and in a secondary way, and there will, so far, be a gain.

In a well-shaped head how effective is the line of the hair as it is drawn away from the centre of the forehead over the ears to the back! This line is traced by the hair itself, by that little ingrowth of short hairs which forms the edge, and which is exposed if the hair be drawn away too tightly or too high. The point where the cluster behind should be gathered up is

found by the simplest rule. The back of the neck, and the part of the hair above it, should not be concealed, as it often offers some graceful lines and curves, and, more important still, suggests the idea of lightness and airiness in the support of the head. It should not, therefore, be hidden by masses of hair, either natural or false. The true place of the cluster is on the upper portion of the back of the head—according to the old Grecian practice. It should be *carried* by the head, not laid on the side, where it usually has to be hung, as it were, by hairpins; and though modifications may be allowed to suit particular fashions of dress, this is the true principle. The detestable chignon, hung on the back of the head, or crawling over it like a huge caterpillar or a beetle's body, is simply monstrous, and not to be justified by any law of art, taste, or utility. Nor can we discover any ostensible object in this hideous mode, as it betrays its fictitious character, and conveys the very opposite of what it is assumed to convey; for the aim is, of course, to show that the wearer enjoys this wealth of hair, and can claim admiration for such "massive tresses;" but so clumsily and coarsely are these clumps attached, that we can only conclude there was an intention of exhibiting the power of money and the pride of purchase. This is a special abuse in the fashion of female attire at present. Formerly the aim was to deceive the spectator, to artfully combine the false with the genuine. Now, owing to the reign of prodigality, and the coarse flaunting manners we have inherited from the late Empire, hair has become a costly ornament, or article of finery, and worn as a part of the complete dress. Perhaps, the false material being displayed in a vast profusion which the natural material could not hope to emulate, the only course was to abandon all deception, take "the bull," as it were, "by the horns," and glory in the deceit. There is nothing more revolting to the refined eye—to say nothing of the associations suggested—than the display of these huge coarse plaits, each strand thick as a rope, the whole "skewered" on by hairpins, projecting or getting loose, and well saturated with unguents.

A more aesthetic objection to the practice remains. As there is a fitting proportion in the relation of the hair and its decorations to the face and head, so is there a corresponding proportion in the head to the figure. This is destroyed by such overloading. A short person becomes shorter, a tall person more ungainly. But a more curious effect is presented by the direction of this burden, which, instead of being borne on the centre of the head, as was the case in the days of powder and puff, projects upwards and backwards at the same time, making the outline of the head and hair like a hussar's shako. The effect is as of a want of balance, the weight appearing to draw the head backwards, suggesting that the overburthened portion behind may snap the neck in twain, like the stalk of a flower. Of course when there is a deficiency of natural hair, it is to be supplied, but not after a manner that "makes the judicious grieve."

It is certain that the fashion of drawing away the hair to the right and left, like curtains, is quite aesthetic, as well as the most convenient mode of arranging it. So does the rich and heavy cornice of an Italian palace overhang the façade. It conveys, too, the idea of a reserve of strength, or a possibility of those new forms, curves, and devices, which we know this opulent material can furnish if required. On the other hand, where the hair is thin and flat no one thinks of preserving any proportion between it and the amount carried at the back. Nothing seems more inconsistent than the vast "lumps" of the foreign material fastened on, as the eye can tell at once that were it so thick behind it should be equally thick in front.

In the novels and fashion-books of twenty years ago we read of what was called "wearing the hair in bands," then considered an elegance which nothing could approach, and which consisted in spreading it out flat in the plane of the face and turning it up at the ear like ram's horns, leaving a sort of hollow shell at each side. This was altogether meaningless, being a device for making a show of hair, but a transparent one, as it really gave the idea of poverty. The outlines of this

arrangement are opposed to the oval of the face, which thus became set between two triangles. It might almost seem an attempt to borrow something of the effect of the whisker in men. In the *Annals and Books of Beauty* brought out by Heath and Finden, and directed by Lady Blessington or "L. E. L.", we see this stiff and artificial mode in full force, contrasting with the somewhat faded air of the high-born dames who adopted it. It was generally crowned by a sort of turret of plaited hair; while a row of pearls or diamonds, with a locket or jewel reposing on the forehead, completed the effect. Another style then in fashion was the flattening of the hair quite close to the side of the head, bringing it down in a meagre curve on the cheek, and turning it up over the ear. In that day all the resources of the coiffeur's art were exhausted in plaitings, and the turrets just alluded to were reared behind, to command the smooth surface of the knoll; or else a stiff fence of plaited hair, an inch or two in height, ran across the curve. Plaiting, however, is a false principle; as, indeed, everything is that is done in imitation of what has been made mechanically—a plait being no more than the reproduction of the strands of a rope. Such treatment is opposed to the soft flowing nature of hair. It makes it hard, compressed, and wooden, instead of being soft, free, and careless; and, finally, it gives an undue weight and solidity to the head. The custom of "training" a cable of hair across the head may have, however, the effect, in the case of a large head, of giving detail and breaking up the surface.

As curls are a natural shape or disposition, they are to be accepted; indeed, there is something analogous in the motion of curls to the rustling and shaking of leaves and branches. It must be doubted, however, if the old-fashioned system of flanking the face with two "clusters of curls" be artistic, especially when secured by what were known as "side combs." There is too much of the mechanical apparatus in such a method, and one of the canons of art is violated, as the curls are thus exhibited on their own merits, and not as a decoration of the head. The curls too, instead of gradually taking shape out of the wavy lines of the hair, start abruptly from the side of the head to which they are affixed. All geometrical division into compartments or batches of hair—one on each side, so much behind—is artificial. It is curious that curls should make a long face longer and a short face shorter; and every one will notice the air of sickly sentiment which they impart to certain faces, which is really owing to this idea of length and weakness, thus multiplied. Again, the parallel lines into which curls fall are opposed to the ovals of the face. In truth, the "corkscrew" curl is rather an artificial product, hair not taking such a shape naturally. Finally, they disguise the cheeks, and, the great objection, hide the lines of the face and make it too broad. The truth is, they are a redundancy.

The more correct treatment would appear to be that this caprice of nature should merely indicate, as it were, its own existence, and the hair be gathered up in a cluster at the back, a ringlet or two falling behind. Here its use as an elegant finish is evident, for the straightened "tail" would hang in a lanky fashion; though, from the very act of hanging, it would have of itself a tendency to curl. This is the true meaning of a curl—the removing the "platitude" and baldness of a lank straight extremity, and making an appropriate finish for the extremity of the hair. The mode called *à la Chinoise* is not artistic and is opposed to the development of the natural beauties of the hair, which is strained and "dragged" to the back. The hair itself is thus forced into a flat surface, and the skin tightened. As for what are called "partings," they indeed cause much "sweet sorrow" to the artistic mind. They impart the notion of a cit-like trimness, of a "spick and span" walk up from the forehead, while another crosses the little property at right angles. It will be said that considerations of convenience call for these accurate lines of division; but there is something too mathematical in such formal tracks and avenues, to say nothing of the revelation of the bare strips of skin. If one central parting be sufficient it

need not be made by rule and square; a rougher division would be less harsh and offer more detail.

A still greater offence against good taste is the melancholy abuse of dyeing or staining the hair: surely one of the most barbarous practices indulged in by civilised people. Look deliberately at a woman's head, the hair of which has been turned to an artificial gold colour by the *aqua aurea* or some such drug: the eye is offended by a something flaunting and meretricious. No one has ever seen a face whom this violent treatment or this hot and raw tone suited. There is a relation between the colouring of the face and the colouring of the hair which is no arbitrary one. Nature, which harmonizes colour everywhere, does not fail to do so in the relation of hair and skin; and even if it could be conceded that the change to a new colour would make no difference in the general harmony, still the introduction of an artificial one would certainly mar the effect. Besides, there remain the eyebrows and eyelids, which it is impossible to deal with satisfactorily. That the idea of this connection between the colour of the face and of the hair is not fanciful, is proved by the fact that these tones change together as years advance, which accounts for the discordance between the face of an old person and the dyed wig he wears, even though its hue be strictly that of the locks that formerly adorned his head.

The artful coiffeur sees that the arrangement of the hair has such an effect on the expression, that it may be brought into aid to cure certain defects, or even turn blemishes into beauties. Thus, a slight and delicate figure should have the hair dressed lightly and airily; for few think, when they pile on the masses of purchased hair fashion now requires, that they are robbing their figure of some natural charm, spoiling the effect of a pretty head, or lessening their height instead of adding to it. Few of our hairdressers think of these things, and it rarely enters into their practice or philosophy that harshness of feature and boldness of eye may be softened down by a yet bolder treatment of the hair, which shall draw off attention by the contrast. The decoration of the head should be entirely directed by its relation to the figure; and according as the face is defective—to square, too short, too long, or wanting the true oval—such blemishes can be set right by the different modes of arranging the hair. If the face be long, it can be shortened by bringing the hair low down on the forehead, or by drawing it away over the ear, to give the idea of a line of division drawn across the face. Again, where the eyes are rather sunk, the hair should not be allowed to project or to overshadow them, as such a face requires all the light that can be given. The nose, too, has an important claim on the hairdresser. A piquant or retroussé nose but ill accords with the pure classical *coiffure*; such requires a capricious and fantastic treatment. A Roman nose of the Wellington order, desperate though the case may appear, is not wholly intractable. The cunning artist will, as it were, dwarf the feature by erecting a great capillary structure aloft. In the well-known portraits of the Hampton Court beauties we notice the little row of flattened *accroche-cœurs* that border the foreheads. The effect is curious—a kind of feebleness and effeminacy. The contrast between the hair and the forehead becomes thus less marked, and the two glide, as it were, into each other.

We next approach a less critical subject, that of the mode of dressing men's hair. This, it will be found, is generally regulated by their way of life. Rough work, quick motion, and business, reduce the treatment of the hair to a purely practical question; the aim being, first, to keep the head covered; secondly, to have the hair out of the way. Hence it is cut short.

M. Blanc, a great philosophical authority on such matters, shows, with some ingenuity, that men are generally their own hairdressers—setting apart, of course, the mere mechanical function of scissors and curling-tongs—and make it an index of their character; either impetuously tossing it back or dressing and arranging it with laborious pains that are generally proportioned to its rarity.

NOTES.

THE PARIS EXHIBITION OF 1878.—The general regulations to govern the distribution of prizes at the Paris Exhibition of 1878 have just been published. By a decree of the Government the sum of \$300,000 has been appropriated to cover the prizes which may be awarded by the juries. The awards are to be made by an international jury, composed of six hundred and fifty members, of whom three hundred and fifty are to be of foreigners selected from the various nationalities represented in the exhibition and numbered in proportion to the space occupied by them, and three hundred Frenchmen. Three hundred and twenty-five jurors are also to be appointed to serve as substitutes, and will comprise one hundred and seventy-five foreigners and one hundred and fifty Frenchmen. The foreigners on the international jury and also the substitutes are to be appointed by the Government of each country, and the French members are to be named by a decree, on the proposition of the Exposition Commission. The prizes placed at the disposal of the international jury for works of Art are regulated as follows: Seventeen medals of honour and objects of Art of French origin; thirty-two first medals, forty-four second medals, and forty-eight third medals. The prizes established or named will be distributed among the four sections of the Fine Arts, which correspond with the classes of the first group: First section.—Classes one and two combined. Eight medals of honour; fifteen first medals; twenty second medals; and twenty-four third medals. Second Section.—Class three. Four medals of honour; eight first medals; twelve second medals; and twelve third medals. Section three.—Class four. Three medals of honour; six first medals; eight second medals; and eight third medals. Section four.—Class five. Two medals of honour; three first medals; four second medals; and four third medals. The jury for the groups of objects of Art comprise sixty-three members. The prizes placed at the disposal of the international jury for distribution among the exhibitors of the products of agriculture and manufactures are as follows: One hundred grand prizes, and exceptional allowances in silver; one thousand gold medals; four thousand silver medals; eight thousand bronze medals; and eight thousand honourable mentions. The medals will all be struck after one design. All of the nominations for the international jury and the substitutes should be made before January 1st. The juries of the various classes will meet on the 1st of June, 1878, and nominate a president, vice-president, and secretary; and the distribution of prizes is fixed for the 10th of September following. The execution of the decree is confided to the charge of the Minister of Agriculture and Commerce.

TABLET TO TITIAN.—Italy, while encouraging her modern artists, never forgets to celebrate the memory of her past celebrities, whose works she so carefully protects from the ravages of time. At Pieve di Cadore, famous as the birthplace of Titian, the officers of the Italian Military School, when recently they passed through the town on a military excursion, had the good thought to place a memorial tablet in the house where the illustrious painter was born. It was inaugurated by representatives of the municipality, syndics of the communities of Cadore, the Alpine Society, and a numerous and festive population, as well as by the officers. When the stone was uncovered the following inscription (in Italian) was revealed: "Here, where Titian was born, the officers of the Military School have placed this tablet, July 7, 1877, as a modest tribute to the illustrious one who through the paths of Art advanced the country's renaissance." After the reading and signing the act of consignment to the municipality of Pieve di Cadore, General Ricci, commander of the officers of the Military School, pronounced a discourse, in which he remarked that thinkers and artists preceded the martyrs and soldiers who effected finally the Italian national renaissance; thus, even when the minds of Italians seemed torpid and forgetful of their unhappy state, it was not so, for the sacred fire burned inextinguishably in the breasts of thinkers and artists. In times of greatest trial, almost of the slavery of the country, the "Divina Commedia" of Dante, the "Last Supper" of Da Vinci, Raphael's "Transfiguration," and Titian's "Assumption," testified to the immortality of the Italian spirit. Then came those who, excited by such works and such men, claimed for a land capable of producing them a position among other nations, and were ready to yield up their lives for this claim. These were the martyrs who followed the thinkers and artists; and, when the work of both was completed, we all became soldiers, and began the third part of the great drama. Nor were the inhabitants of Cadore backward in the glorious emulation, the descendants of those that more than three hundred years ago replied to the ambassadors of Maximilian, who invited them to give themselves to Germany: "Tell your master to change first

our Alps, and then we can become Germans; but, so long as our streams bathe the Italian plain and empty into the Italian sea, we shall be Italians."

DAVID'S PICTURE OF 'TINTORETTO PAINTING HIS DEAD DAUGHTER.'

—Jacques Louis David, painter to Louis XVI., whose death he afterwards voted, the friend of Robespierre, and by-and-by one of the deifiers of Napoleon, was, in spite of his political vagaries, a great painter, and the reviver of modern classic Art. Among the most natural and impressive of his creations is assuredly to be reckoned 'Tintoretto painting his Dead Daughter.' The work came into the possession of Mr. W. W. Watkins, of the Stereoscopic Company, Regent Street, London—in whose gallery it is now being exhibited—shortly after the Franco-Prussian War, during which so many works of Art found their way to England. Tintoretto is represented with a face and *physique* similar to Michael Angelo's, and from under his pent eyebrows he looks meditatively upward, as, palette on thumb, he stands by the bedside, and rests for a moment from his melancholy labour, that he may place the back of his hand gently on the bosom of her who was so gifted and so fair, that he may assure himself once again that the pulse is stilled forever. Before him are his colour-box and the canvas on which he is setting forth the presentment of his dead daughter, whom we see lying on her bed with her young arms crossed and her hands entwined in her rosary. On the pale marble face of Marietta is concentrated the light; the rest of the room, including the grand figure of Tintoretto, whom we see clad in black-velvet tunic and red Venetian robe richly furred, is in deep shadow. Altogether the picture is very impressive, full of sobriety and power, and of dramatic instinct in the best sense. In this work, indeed, David combines classic dignity with realistic fact in a more masterly and modest way than we can remember him exhibiting in any other of his large pictures. The size of the canvas is about eight feet by ten, and the work has been greatly admired by all those whose training and cultivation in Art entitle them to an opinion.

THE LONDON NATIONAL GALLERY.—This gallery has recently come into possession of a very fine specimen of George Morland's work, the gift of Mr. Thomas Birch Wolfe, in whose family it has been ever since it left the exhibition-rooms in Somerset House; it was purchased of the painter by the donor's uncle, the late Rev. Sir Henry Bate Dudley. The picture, called 'The Farmer's Stable,' is new to the public generally, but has always been spoken of, by those who knew it in years gone by, as a most successful work. It represents two cart-horses—one white; the other, which follows, a lightish brown—being led into the stable through a very wide doorway; they are accompanied by the farmer's pony, which is saddled. Near the manger is a man collecting together with his hands a quantity of straw on the floor of the stable, and in the right-hand corner of the composition are a wheelbarrow, spade, and broom. The picture appears to be more carefully painted than was usual with Morland, and is most effective in chiaro-oscuro; the light streams in through the open doorway, on the white horse especially, which is thus brought into striking prominence, yet is by no means obtrusive, the surrounding passages of the composition being so treated as to carry off the whiteness of the animal, though leaving it still the point of light. The canvas is large, and, as the National Gallery previously contained no specimen of the painter, England is to be congratulated on possessing so characteristic an example of this genuine English artist as 'The Farmer's Stable.'

YALE SCHOOL OF FINE ARTS.—The will of the late Mrs. Caroline M. Street, of New Haven, which has been admitted to probate, bequeaths \$50,000 to Yale College to create a fund for establishing professorships in the Yale School of Fine Arts. The Professor of Painting is to be also "Director of the School of Fine Arts." He must be a practical artist of acknowledged ability in the profession, a member of the National Academy of Design, and of the best approved school. The will selects John F. Weir, the present incumbent, at a salary of \$3,000 per annum, and the professorship is to be called the "William Leffingwell Professorship." The interest of the \$50,000, after deducting the salary of the Professor of Painting, shall be used as a nucleus to a fund for a Professor of Drawing and kindred duties, to be called the "Street Professorship." Twenty-five thousand dollars is given in a codicil to the will, the interest of which is to pay a salary of \$2,500 per annum to the Professor of Drawing, and to purposes of Art. The husband of Mrs. Street, the late Augustus M. Street, of New Haven, at his

death about twelve years ago, bequeathed some \$200,000 for the erection of the Street Art-Building in the college-ground in New Haven. Mrs. Street has now very handsomely endowed the institution, and its work can go on without calling upon the college funds for its support.

ROME.—In the large hall of the *Collegio Romano* has been exhibited the most complete illustration ever made of Dante's "Divina Commedia." The collection consists of 243 cartoons (40 by 50 centimetres in size), executed by the pen with the most minute care by Prof. Scaramuzza, of Parma. He commenced to illustrate the poem in A.D. 1838, for his own pleasure and as a simple study of composition, but relinquished it afterwards for other works. In 1859 Farini, then dictator, was informed of these studies by the Parman painter, and encouraged him to continue them. As it was decided to celebrate the sixth centenary of Dante in 1865, Farini assigned him an annual gratuity of 1,500 lire, that he might finish for that occasion the illustrations of the "Inferno." The first idea was to publish a large national-gallery edition of the "Divina Commedia," but economical reasons necessitated the abandonment of the project, and, after the exhibition made of them in Florence during the centenary *fiè*, Scaramuzza received back the 73 cartoons, and the gratuity ended. He decided, however, to continue his work, and gradually were added the other 120 cartoons of "Purgatorio" and 53 of "Paradiso," completing the whole work. They are sketches, but have all the power of chiaro-oscuro, and it is almost fearful to think of the labour those 243 compositions must have cost. The artist is thoroughly penetrated with the Dantean conception—has lived long days of meditation with the personages of the "divine" poem. Without repeating himself, he shows constantly new effects, new harmonies, and new resources.

THE ST. LOUIS EXPOSITION.—The annual exhibition of Fine and Industrial Arts of the State of Missouri was opened in St. Louis on the 10th day of September, and will close October 10th. The department of Fine Arts was organized under the direction of Mr. Henry W. Derby, of New York, and contains more than six hundred paintings, contributed from the studios of artists and private collectors. Mr. Derby was not engaged by the Committee of the Exposition Company to collect pictures until after the 1st of August, and at that late date the commission was undertaken reluctantly by him, owing to the fact that the Eastern artists had already been called upon to contribute to the Inter-States Exposition at Chicago, and had liberally responded. Mr. Derby, however, made a personal appeal to the artists in behalf of the St. Louis Exhibition, and sought them in their summer homes, and by that means secured some of the finest studio-works in New York, Boston, and Philadelphia. In addition to these, he also secured a large number of fine pictures from the dealers and private collectors, and the result is that the St. Louis Exhibition may be safely claimed as one of the largest and most valuable displays ever opened at the West. Among the new paintings sent from New York was Frederick A. Bridgman's 'Egyptian Fête,' a pendant to his 'Burial of a Mummy,' which was in the last *Salon*.

A PARISIAN ART-DISCOVERY.—An interesting discovery in the domain of Art, we learn from the London *Academy*, has occurred in Paris. It is known to many of our readers that, among all the graceful artists who devoted themselves in the main to the work of book-illustration in the eighteenth century, none was more graceful, and none is now in Paris more widely esteemed, than Freudenberg, by birth a Swede, but by the character of his work a Frenchman. Of the books illustrated by Freudenberg, none has been valued so highly as the "Contes de la Reine de Navarre," upon which he expended what is generally reckoned the best of his brilliant little talent. The plates for this book appear to have been early lost, and the existing impressions of the last-century issue are few in number. After long years, the plates have now been discovered, and not in that worn and deteriorated state in which, after the lapse of time, plates are wont to appear. They are in capital condition, so that it may be expected that a new issue of the book will speedily appear, and doubtless in the original form suited to these plates, and with such befitting accompaniment of type and paper, head-pieces and tail-pieces, as will make the delight of the *bibliophile*. There should also be forthcoming some portrait of the royal author, the 'Marguerite des Marguerites,' though we believe she was not a noted beauty.

A NEW POTTERY.—Attention in England has been directed to several interesting articles of pottery manufactured at Rye, in Sussex, and called "Sussex Pottery." Its peculiarities are in the colour of the clay and in the glaze; the latter is the invention of the founder of the establishment, Mr. F. Mitchell, by whose widow it is now conducted; the clay is native, found in the immediate neighbourhood. The ware is brown, and shows off well the spots of colour introduced to give effect. The hand, or rather the fingers, have been freely used in moulding the

shapes, and it is obvious that they have been directed by an artistic spirit, although as yet Art has not greatly aided them, for the works are still in their infancy. There seems to be here an opening for an experienced and capable business man to undertake the task of placing the Bellevue Pottery at Rye on a footing with the old established potteries of Great Britain. Even now the productions are numerous and varied; some vases, pilgrim's bottles, water-jugs, &c., are of considerable excellence. We speculate on what may be done by noting what has been done.

AN AMERICAN SCULPTOR IN LONDON.—Edward Kemeys, an American sculptor, says a London journal "has brought to London, and is exhibiting at the gallery, 9 Conduit Street, a collection of singular and very interesting groups, executed in clays, and representing the more prominent animals of the prairies and the far West. They are modelled 'to the life.' The artist is a student of Nature; he has seen what he portrays—the sly opossum, the panther, the deer, the coyote, the raven, the bison, and the rattle-snake; each and all have been 'sitters'—but not until his rifle had made them innocuous. Much of his life has been spent in this marvellous field for study, amid dangers from which ordinary mortals shrink and which artists especially eschew. The exhibition is, therefore, such as we have never seen heretofore, and probably never will see again. It is thoroughly original, of very great interest, and may be described as one of the Art attractions of the season."

THE GOUPIL GALLERY, LONDON.—Among the new pictures in this gallery are the following: 'A Forest-Glade in Fontainebleau,' by Diaz, a painting of much force and beauty, and a rare example of the artist. Very seldom either has so splendid a specimen of Troyon been seen as the one in this gallery representing a girl driving home some geese across a common, in which cows are feeding. Then, from the impetuous pencil of Jozef Chelmonski, there is a very remarkable winter-scene on a blowing night, showing a sledge with four horses abreast halting at a roadside inn, that its owners—two excisemen, or preventive officers—may refresh the inner man. One sits on the sledge while he sups, and the other stands and lights his pipe, while the driving night wind whirls all the waifs and strays into the air. Within the hostelry blazes a roaring fire, and at the door stand some hardy peasants, male and female, preparing poultry for guests who have longer time to stay. The artist has succeeded perfectly in showing one phase at least of the wild, rough life which official personages lead on the Russian border.

THE PLYMOUTH MONUMENT.—The statue of 'Faith,' of the Pilgrims' Monument at Plymouth, Massachusetts, was unveiled in August. The statue is forty feet high, and stands upon a pedestal forty-two feet in height. The figure is represented with one foot resting upon a rock, the leg slightly advanced, facing towards the harbour, and the head having a little inclination downward. The face has a majestic expression. The subject 'Faith' is, perhaps, best expressed in the position of the hands, one of which supports an open Bible, while the index-finger of the other hand, which is raised, points upward. The drapery is very simple, and hangs from the shoulder in graceful folds. The statue is of granite, and in size and finish is claimed to be the most elaborate sculpture of the kind in the world. The monument, when finished, will have four seated figures, representing 'Morality,' 'Law,' 'Education,' and 'Freedom,' resting upon buttresses around the figure of 'Faith,' but this part of the work is not yet commenced.

HONOURS OF THE SALON.—By a decree of the President of the Republic of France, under the date of August 9th, made in accordance with the advice of the National Order of the Legion of Honour, the following artists were nominated: To the grade of Officer—Puris de Chavannes, painter, chevalier since 1867. Grade of Chevalier—Léon Glaise, painter, medals in 1864, 1866, 1868. Edouard de Beaumont, painter, medals in 1870, 1875. Hector Leroux, painter, medals in 1863, 1864, 1874. Augustin Moreau-Vautier, sculptor, medals in 1863, 1875. In the same decree, M. Goupil, the well-known senior member of the firm of Goupil & Co., of Paris, was promoted to the grade of Officer of the Legion of Honour. M. Goupil was made a chevalier in 1850, and the promotion was awarded to him for his high character as a publisher of engravings and other Art-works.

DEATH OF FRANCIS PETIT.—Francis Petit, one of the most eminent Art connoisseurs and dealers in Europe, died in Paris early in August. M. Petit was the only rival of M. Goupil in Paris as a dealer in fine modern paintings, and he was well known to American picture-buyers, as well as persons who were in the habit of attending the great sales at the Hôtel Drouot. He was the agent of many of the most famous Paris artists in the sale of their works, among them, the great Meissonier and the late J. F. Millet. His son, M. Georges Petit, who has an excellent reputation as an expert, will succeed him in the business.

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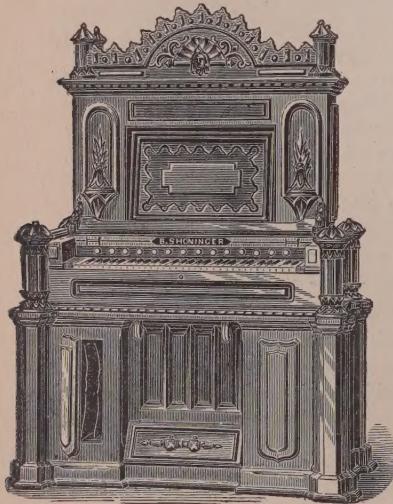
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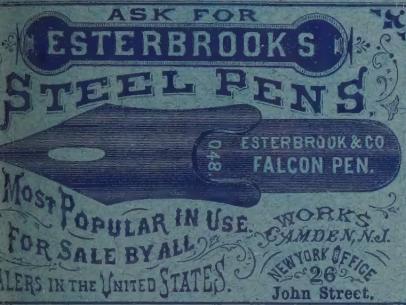
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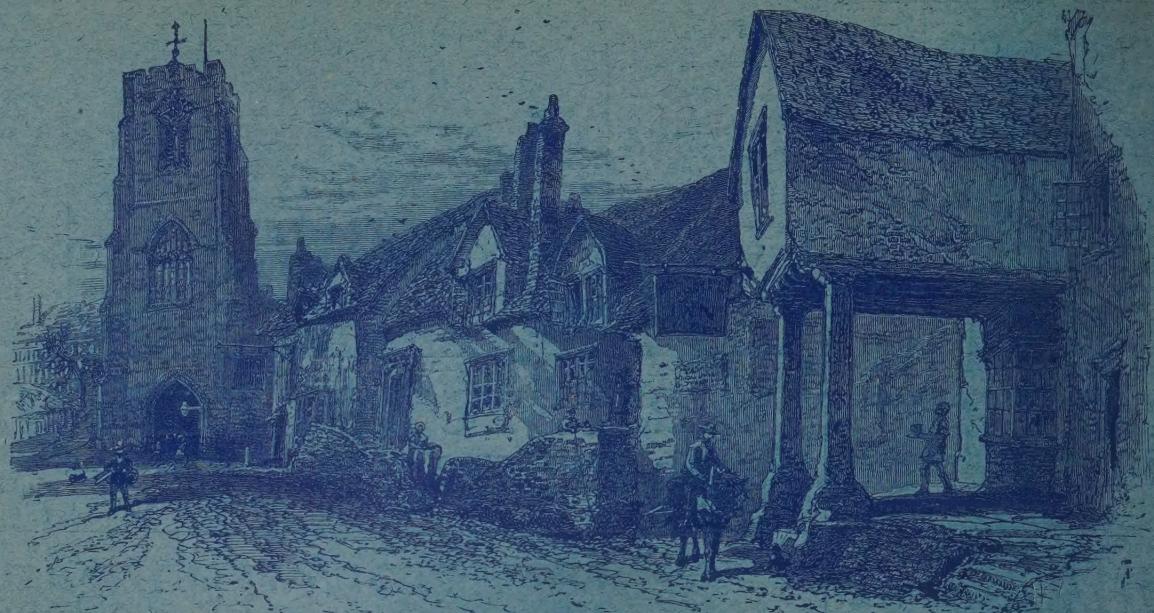
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A work which, like "PICTURESQUE EUROPE," faithfully and fully portrays these varied and fascinating themes, has great claims upon public attention. It is specially attractive to those who were born amid the scenes delineated. Of all human sources of inspiration to great and heroic deeds, love of country stands preëminent. When far away, and long absent from the familiar scenes of earlier days, the memory of them comes back mellowed but not diminished in power by distance or by time. The thoughts and recollections of the old country cheer many a far-off worker through weary years of monotonous toil. To these, "PICTURESQUE EUROPE" will have innumerable claims of interest and affection.

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